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BOTANICAL SOCIETY OF LONDON.—NOTICE to CONTRIBUTORS of BRITISH SPECIMENS.—The LIST of DESIDERATA for 1854 may be obtained on written application.

G. E. DENNES, Secretary.

26, Bedford-street, Strand, June 30, 1854.

FOREIGN EXCHANGE CLUB in connexion with the BOTANICAL SOCIETY OF LONDON.—The Rules for Membership and Distribution may be obtained on written application to J. T. SYME, Esq., 29, Bedford-street, Strand.

LINCOLN MEETING.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

PROGRAMME.

THURSDAY, July 12.—Triail-Yard open at Twelve o'clock at noon, when the public will be admitted, at 10a.m. for each person, to view the Trials of the Steam-Engines.

FRIDAY, 14, SATURDAY, 15, MONDAY, 17, TUESDAY, 18.—Trial-Yard open at Nine o'clock in the forenoon, when the public will be admitted on each day, free, for each person, to view the Trials of the Engines, Barn-Works, and other Agricultural Implements and Machinery generally.

WEDNESDAY, 19.—The Implement-Yard open to the public from Seven in the morning till Six in the evening; admission 2s. 6d. each person.

The Judges will inspect the Live Stock and award the Prizes.

At One o'clock (or soon after as all the Judges shall have delivered in their awards) the public to be admitted into the Cattle-Yard and to the Exhibition of Farm-Poultry, on the payment of one shilling each person, at the special entrance.

Members of Council and Governors of the Society will be admitted free, and the First Vice-President of the Society at the Show-Yard. N.B. Notices will be posted up over such entries when the Judges have completed their awards.

At Eight o'clock in the Evening the Yard will be closed.

The Dinner of the Society in the Pavilion adjoining the Show-Yard will be served at Three o'clock.

The Award of Prizes for Live Stock will be read.

THURSDAY, 20.—The General Show Yard of Cattle, Horses, Sheep, Pigs, Farm-Poultry and Implements open to the public from Six o'clock in the morning till Six in the evening; admission 2s. 6d. each person.

FRIDAY, 21.—The General Show Yard open to the public from Six o'clock in the morning till Six in the evening; admission 1s. each person.

General Meeting of the Members in the Guildhall, at Ten o'clock, in the forenoon.

SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE.

The EDUCATIONAL EXHIBITION will be OPENED at St. Martin's Hall, Liverpool, on WEDNESDAY, July 12, 1854.

The following days and hours are appointed for Lectures and Conversational Meetings:—On Monday, 10th of July, at 3 p.m., the Inaugural Lecture, 'On the Material Help of Education,' by the Rev. WILLIAM WHEWELL, D.D. F.R.S., Master of Trinity College, Cambridge.

Every successive Monday, Tuesday, Friday, and Saturday, till 2nd of August, at 3 p.m.; every successive Wednesday and Thursday, till 24th of August, at 3 p.m.

The following is the scale of prices of admission, including the Lectures and Discussions:—

	s. d.
Season Tickets	10 0
For the Month of July or August	6 0
For One Week	2 6
Single admission on Thursdays	1 0
all other days	6 0

The Exhibition will be open daily, from 9 a.m. till dusk.

By order,

P. LE NEVE FOSTER, Secretary.

Society's House, Adelphi, July 4, 1854.

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.—The NEXT MEETING will be held at LIVERPOOL, commencing on September 2d, 1854, under the Presidencies of Sir R. B. TAYLOR, M.A., F.R.S., and Dr. J. D. BROWNE, M.A., F.R.S.

The Reception Room will be in St. George's Hall, Liverpool.

Notices of Communications intended to be read to the Association, accompanied by a statement whether the Author will be present at the Meeting, must be addressed to John Phillips, M.A., F.R.S., Assistant-General Secretary, St. George's Hall, Liverpool; or to Dr. Dickinson and Dr. Inman, Local Secretaries, Liverpool.

JOHN TAYLOR, F.R.S. General Treasurer, 6, Queen-street, Upper Thames-street, London.

ROYAL MANCHESTER INSTITUTION,

July 4, 1854.

NOTICE.—Artists interested in contributing to the Annual Exhibition of the above Institution are respectfully reminded that the latest day on which their Works can be received by Mr. GREEN, 14, Charles-street, Middlesex Hospital, London, will be the 6th of August.

MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION.

17, Marylebone-street, Portman-square.

In pursuance of a Resolution passed at the last Half-yearly Meeting, the Committee have convened a Special Meeting, to which the inhabitants of the neighbourhood are respectfully invited, for the purpose of adopting measures for extending the interests and benefits of the Institution.

The MEETING will be held in THEATRE OF THE INSTITUTION ON MONDAY, the 10th of JULY, at Two o'clock.

The Chair will be taken by the Right Hon. Lord BROUGHTON, who will be supported by the Members for the Borough of Marylebone, Lord Robert GAVENOR, M.P.; Viscount GODERICH, M.P.; William STANLEY, Esq.; Sir James DIXON, M.P.; N. M. MORSE, Esq.; M. P.; Robert MILLIGAN, Esq.; Alderman SALMANS, Sir Walter STIRLING, Bart.; the Rev. Mr. SCOBELL, Dr. SAYERS, R. E. BROUGHTON, Esq. F.R.S., and other Gentlemen.

Cards of Invitation to the Meeting, and further particulars relating to the regulations, terms of subscription, &c., may be obtained from the Secretary, or from the Committee, on application to the Secretary. Seats will be reserved for Ladies.

By order of the Committee.

J. H. WARREN, Secretary.

STAMMERING.—Monsieur F. DUVAL, whose method of Curing Stammering has met with great success, now resides in Birmingham. His system is founded on natural and scientific principles, and is perfectly free from drawl. He can give the most unexceptionable references. His terms are moderate.—17, Bath-row, Birmingham.

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GERMAN, ITALIAN, AND FRENCH.—

DR. ALTSCHUL, Member of the Philological Society, London, Examiner to the Royal College of Preceptors, gives Lessons in the above-mentioned Languages and Literature.—Pupils have the option of studying TWO LANGUAGES in the same Session, or in alternate Sessions, in their own, or at the Doctor's Residence, No. 2, CHANDOS-STREET, CAVENISH-SQUARE.

QUEENWOOD COLLEGE, near Stockbridge, Hants.—(Underhill Station, South-Western Railway.)—See Prospectus, to be had of Geo. EDWARDS, Principal. The Second Session of 1854 commences July 27.

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LONDON, SATURDAY, JULY 8, 1854.

REVIEWS

THE LIFE OF ALEXANDER POPE.

Dr. Johnson, more than once, wrote an Introduction to a work which he had not read—had not seen,—and his apology was, we think, satisfactory:—"I know what the book *ought* to contain." If it fell short of the promise, that was the fault of the writer of the book, not of the writer of the Introduction. A like apology serves, we suppose, to quiet the consciences of those who write advertisements,—they know, none better, what books *ought* to contain. May not the principle be extended? May not the critic review a book before it is published? His office assumes a knowledge of what a book *ought* to contain. Why should he wait the issue—wait, as he too frequently does, the disappointment of publication? If the principle were once admitted, what a delightful dream-world we should live in! The advertisement and the review, how pleasantly they would harmonize! What a change!—everybody in good humour—writers, booksellers, critics!—The idea dawns on us like a summer day. Pleased with our own fancy, we will put it to the test—for once, at least; and here is a model advertisement, on which to try "a 'prentice-hand."

THE WORKS OF ALEXANDER POPE.

Containing nearly 150 Unpublished Letters.
Edited by the Right Hon. JOHN WILSON CROKER.
Assisted by PETER CUNNINGHAM, F.S.A.

* * * This edition will be collated, for the first time, with all the editions which appeared in the Poet's lifetime, including those of Warburton, Warton, and Roscoe, and the allusions throughout will be explained with greater fulness and accuracy than has yet been done. The editor has introduced into the volume unpublished Correspondence with Edward Earl of Oxford, and with Broome, his assistant in the translation of the *Odyssey*; while the Life will contain many new facts of importance, and correct many errors of previous biographers.

Here is a literary treasure-trove! One hundred and fifty of Pope's unpublished Letters, and a Life with many new facts, and many old errors corrected! We linger lovingly over the golden promise. We "take the ghost's word,"—not because we have any absolute faith in ghosts, or in advertisements, but "one hundred and fifty unpublished letters" is a simple fact about which there can be no mistake; and it is impossible for any one to look carefully into any of the many Lives of Pope, from Ayre and Ruffhead and Johnson down to Carruthers, without a conviction that there are new facts which ought to be added, and still more errors which ought to be corrected.

Pope is once again in the ascendant. For a moment a thin filmy shadow passed over his name and fame; but time has restored "all its original brightness," and Pope now stands, where he ever will stand, amongst the foremost men, in the annals of his country's literature. We do not intend on this occasion to be minute and critical. So far as Pope's works are concerned, there has been enough of criticism. The announcement that the new edition is to be collated "with all the editions which appeared in the Poet's lifetime, including those of Warburton, Warton, and Roscoe," has no great charm for us. We have no doubt as to the value of collation—no doubt that to a few students and scholars it is pleasant and instructive to trace the germinating bud to its full and perfect development in the flower. Such persons, however, will pursue their studies after their own fashion,—and in a case like this, of modern authorship, a few shillings or a few pounds will bring all editions to their fireside, and the pleasure of minute discovery may occupy a life; for there is scarcely a poem of Pope's that was not subjected to change—scarcely a letter published by Pope that was not positively disguised by alteration. But the one hundred and fifty un-

published letters,—the many new facts in the life of the Poet,—and the correction of the many errors—this is assuredly most welcome news.

Facts in the life of a great man, especially of a great poet, are the life itself,—his mind, manners, morals grow out of them; and the great and the humble, the wise and the unwise, are all more subject to such external influences than the pride of man is willing to allow. In Pope's case they are of unusual importance, for the antecedents and the surrounding circumstances of his early life were exceptional. What Pope said of literary judgments is equally true of moral judgments:—You who—

—
Know well each proper character.
* * * *
Recilion, country, genius of his age,—
Without all these at once before your eyes,
Cavil you may, but never criticize.

Yet, in defiance of Pope's own rule, we have only to turn to a century of Pope's biographers, to find proof that what ought to have been developed has been obscured or passed over; and that what has been preserved in amber is but too frequently the current nonsense of the hour—the babble of ignorance—the falsehood of enemies—the misconstruction of friends.

So far as Johnson's Memoir is concerned this is of little consequence. Johnson did not care for facts:—too indolent for research, it was enough if what he said of Pope were true of human nature,—true as to the motives and feelings that influence men,—and the comment were of universal application. Johnson's speculation on the incidents or assumed incidents in the "Life of Pope" is philosophy teaching by example; and would be instructive had no such man as Pope ever lived,—had the work been a romance, like the "Life of Robinson Crusoe," "Tom Jones," or "The Vicar of Wakefield."

But the abstract and imperishable value of Johnson's Memoir is no apology for another and for every other writer. In the works of common biographers if we have not facts, we have waste paper—worse, rubbish that troubles and perplexes. It is the duty, the especial duty of such persons to test tradition—to weigh opposing and contradictory authorities—to feel that their respectability grows out of their responsibility. If this be not felt—if this be not done, and with great care and sound discretion—the very treasures which time opens up to us only encumber our progress.

The first, and perhaps the greatest, difficulty which the biographers of Pope will have to contend with is the Letters. Some of our readers will remember the circumstances under which they were first published. Johnson said, and truly, that it was one of the passages in Pope's life which best deserved inquiry; but he unfortunately neglected to make the inquiry,—for at that time the truth might have been brought to light. Others have followed his example: set up a theory, commented on it,—and then left the reader to grope his own way in the dark. Even the elder D'Israeli, who devoted a chapter or two to the special consideration of the subject, has not thrown a single ray of light upon it. The best account is by Mr. Carruthers.

The facts may be thus briefly stated. One of Pope's early correspondents, Mr. Cromwell, had given Pope's letters to a Mrs. Thomas, who professed to have, and probably had, a great admiration of the poet. This woman fell into difficulties, sold the letters to Curnell, the bookseller, and he published them. Pope was, or affected to be, indignant—professed himself to be miserable—to live in fear of a like indiscretion in other friends or their survivors—wrote to his correspondents to entreat that his letters might be returned to him.

Many complied, others did not, and some took copies before they returned the originals,—a precaution strictly conformable to Pope's own double and doubtful policy. Now comes the mystery. Some unknown person wrote to Curnell, and offered him Memoirs of Pope—then "a large collection of the letters of Pope"—and eventually a third party appeared in masquerade costume, a clergyman's gown with a counsellor's band, and delivered to Curnell, for an agreed price, printed copies of Pope's correspondence from 1704 to 1734. Curnell announced the publication—he was instructed to do so—as a Collection of Letters, written by and to the late Earl of Halifax, the Earl of Burlington, and a long list of illustrious persons. Here was a violation of what was then considered the privilege of the Peerage—the publication of a Peer's letters without his consent,—and, at the instance as asserted of Pope, Curnell was summoned before the House of Lords. Curnell laughed at the Lords,—and was dismissed, for no letters by any of the peers named were to be found in the collection. Here was a theme for gossip at the coffee-houses. Pope offered a reward of twenty guineas to the initial-obscurites who had carried on the negotiation with Curnell, if they would make a discovery of the facts, and of double that amount if they would prove under whose direction they had acted. More food for gossips! Pope's own version of the story, published at the time, was this,—that, alarmed by the indiscretion of Mr. Cromwell, he had collected his letters—that, as several of them served to revive past scenes of friendship, he was induced to preserve them, to add a few notes here and there, and some small pieces in prose and verse, and that to effect this "an amanuensis or two were employed." The inference which Pope intended is obvious; yet Pope never called on these amanuenses, publicly or privately, to give evidence on the subject,—he never even named them. In brief, Curnell's strange story was never disproved,—and Pope's story, still more strange, was never proved.

Linton, the bookseller, the son of Bernard, declared to Dr. Johnson that, in his opinion, Pope knew better than anybody else how Curnell obtained the copies, and gave reasons which seemed to place the question on evidence rather than on opinion. Johnson certainly agreed with Linton; and every subsequent inquirer, with the exception of Roscoe, has come to a like conclusion.

Pope forthwith announced that this surreptitious and incorrect edition had placed him under the necessity of publishing a genuine collection of his letters; and the strongest corroborative evidence that the edition by Curnell had been prepared under the direction of Pope, has been found in a comparison of some few letters, still in manuscript, with the copies published in the surreptitious and in the genuine edition. As Mr. Carruthers states: "Pope's edition of those letters, which had been printed by Curnell, is the same as Curnell's, and this common version differs essentially from the original." In brief, the letters published by Curnell, which Pope declared, by advertisement, contained "so many omissions and interpolations" that he could not own them, he himself republished—describing them in the Preface, as letters written "in the openness of friendship—a proof what were his real sentiments as they flowed warm from the heart, and fresh from the occasion, without the least thought that ever the world should be witness to them." The omissions and interpolations in Curnell's edition were precisely such as Pope desired.

Johnson's conclusions, made in ignorance of facts with which we are acquainted, were shrewd and true; but do not contain the whole truth. Pope, he conjectures, being desirous of printing

his letters, and not knowing how to do so without imputation of vanity, "contrived an appearance of compulsion." But Pope not only desired to publish, but to *omit* and *interpolate*—to *insert* here and there what Johnson remarked in the letters, "the unclouded effulgence of general benevolence"; and the extent to which the letters were tampered with has startled subsequent inquirers. But Pope wanted to do more, and, what has never been suspected, to direct and *re-direct* those letters—to construct a correspondence which had no real existence! to take liberties which he dared not to have taken, had not the letters first appeared in a surreptitious edition—had he not been able to denounce omissions and interpolations—for, though Wycherley, and Walsh, and Trumbull, and Edward Blount, and Addison, and Steele, and Congreve, and Gay, and many of his early correspondents were dead, others were living, and Pope wanted the letters addressed to comparatively obscure persons,—

Much loved in private, not in public famed,—
to make up a show—not a show of letters, but
of familiar correspondents. A little "collating"
of these friendly epistles—warm from the heart
—would make the reader laugh,—if it did not
make him sigh. Purposely to add to the con-
fusion—purposely to secure the publication
of what he desired, and yet escape from the
consequences of publishing what he knew and
what others knew to be false—he left the ad-
dresses doubtful—arranged the letters confus-
edly; and his biographers have, in conse-
quence, stumbled into strange absurdities.
Thus the last, and not the worst, following the
example of Roscoe, elucidates after this
fashion:—

"The Poet's liberal and tolerant sentiments on the subject of religion, with the praise of Erasmus and his censure of the monks, provoked the holy vandals of his Church. Their complaints were forwarded to him through the younger Craggs. * * In defending himself, the Poet says, 'I have ever believed the best piece of service one could do to our religion was,' &c. &c.

Think of a suffering Catholic—trembling at the sight of a country justice or a parish constable—writing to an embryo Secretary of State about "our" religion, "our" Church; and think of "holy" [Catholic] vandals, under the reign of George the First and the Penal Laws, making this same embryo Secretary the confidant of their complainings. To be sure, all this is consistent with other letters which these same biographers assume to have been addressed to Craggs, wherein Pope thanks the young gentleman for his *prayers!* and returns thanks for hints on "the vanity of human affairs"!

We have also an ex-Secretary of State amongst Pope's correspondents,—and Miss Aikin observes, that to this ex-Secretary to King William, Pope expressed "some distaste at being mixed up in a Whig triumph!" True:—and strange, though it does not appear to have so struck Miss Aikin. Pope was even more emphatic than she was aware of;—he not only mentioned in the original letter that he had been "clapped into a staunch Whig" for his Prologue to "Cato," but added "sore against my will";—a brief but expressive phrase which dropped out on publication, and, therefore, before the letter was addressed to Sir William Trumbull; who, in truth, never set mortal eyes on it.

So Dr. Johnson, though he had a strong suspicion that the letters had been tampered with,—though he observes that Pope is seen in the collection connected with contemporary wits, at an advantage, and suggests that Pope may have favoured himself,—yet proceeds to argue as if these letters were fair exponents of feeling, and refers to them in proof of "the gradual

abatement" of kindness between Addison and Pope. Gradual abatement! Why, the acquaintance began only in 1712:—and was always, we suspect, literary rather than personal. Pope about that time took his station amongst the wits at Button's,—was introduced to Addison by Steele,—and, as Pope said, they met *there* almost every day for a twelvemonth. It was then and during this daily intercourse that Pope wrote the Prologue to 'Cato,' and, as we think, the 'Epistle to Addison,' though he was pleased to affect the magnanimity of having written it at later period. In the summer of 1714, Pope and Addison were at open variance,—the cutting satire on Addison was then, or about that time, written,—and the anxious endeavours of Jervas and Steele to bring about a reconciliation worse than failed. Not much time for the growth, development, and "gradual abatement" of friendship. It is quite true that the key-note of Pope's first published letter to Addison was struck so high that it was not in human sympathy to sustain it.—

"I am more joy'd at your return than I should be at that of the sun."

Strange that no suspicion crossed the mind of Johnson, or of any of the many biographers of Pope, that no such letter ever was, or ever could, have been addressed to Addison. Strange that Miss Aikin, who devoted a whole chapter to this quarrel, was not startled into a doubt by not finding the letter where she found other and unpublished letters of Pope's, in the possession of Mr. Tickell; to whom they had descended from his ancestor, the friend and executor of Addison. Mr. Roscoe—who, however, assumes as a matter of course that the letter was addressed to Addison—sees, and very naturally, great offence in the reported conduct of Addison and Steele; but he assures us that "no interruption appears to have taken place in the friendly intercourse between them." Indeed! then Pope, instead of being one of the most irritable of mortals as represented, must have been one of the sweetest tempered. According to the published letter, Pope "offered" his pen in defence of Addison,—this conditional offer the biographers convert into act,—into the past publication of 'The Narrative of the Frenzy of J. D.'—which, we are told, Addison immediately denounced,—informed the publisher, and through him Dennis himself, that he "wholly disapproved of" it,—and, further to insult his volunteer defender, employed the pen of their mutual friend Steele as the instrument of offence. Certainly if Addison knew or believed that Pope—the writer of the famous Prologue to his 'Cato'—had thus come chivalrously to his defence—whether wisely or unwisely does not signify—his conduct would have been open to just censure. We believe such conduct would have been impossible in Addison.

To go on with this mystery and mystification—is it not strange that no one of all the intelligent men who have written on this subject ever observed, that in another of these letters, professedly addressed to Addison, Pope apologizes—that is the fact—for writing in *The Guardian*?

The manufactured and published Letter.

"To Mr. Addison. July 20, 1713.

"I am more joy'd at your return than I should be at that of the sun, so much as I wish for him this melancholy wet season; but 'tis his fate too, like yours, to be displeasing to owls and obscene animals, who cannot bear his lustre. What put me in mind of these night-birds was John Dennis, whom, I think, you are best revenged upon, as the Sun was in the fable upon these bats and beastly birds abovementioned, only by shining on. I am so far from esteeming it any misfortune, that I congratulate you upon having your share in that, which all the great men and all the good men that ever lived have had

dian?—that he regrets Steele's political violence, who about that time was unusually fierce against—whom? Addison and his Whig friends? No; against the Catholics and the Jacobites—acknowledges that such association had rendered him, Pope, a suspected Whig, and announces his intention to write no more in *The Guardian*? This to Addison! This to the man who on Pope's secession came to the rescue, and gave Steele all the support in his power!

We shall be content to indicate rather than to develope the double-dealing of Pope in respect to these letters. Pope has suffered and must suffer for it. He dug his garden full of pits, and his friends are always stumbling into them. Mr. Thackeray, in his genial and pleasant paper in 'The Humourists,' accuses him of having stolen Gay's delightful letter—giving an account of the lovers struck by lightning—and despatching a copy to Lady M. Wortley Montagu as if it were his own! It is quite true that a letter signed Gay, and addressed to "Mr. F." has been published in the collection of Pope's letters.—By whom?—all are agreed by Pope himself. Pope at that time was unwilling to have his name associated with that of Lady Mary—and for that or some other miserable purpose of mystification, he chose that the letter should figure in this masquerade costume. Mr. Thackeray, unfortunately, never paused to consider how Pope's letter of the 6th to Martha Blount could be copied from a letter which only professes to have been written by Gay on the 9th? These dates are genuine or they are not: if genuine, they are conclusive; if not genuine, the obvious inference is, that Pope meant to guard against such possible inference, by affixing a date of the 9th to the letter he published as written by Gay. How, again, could a letter not written by Pope nor to Pope have got into Pope's possession—been enshrined in the two mysterious MS. volumes of Pope's letters—got into print through the same piratical agency, and been reproduced in the authorized edition of Pope's letters? As to the letter to Lady Mary, it is dated the 1st of September, long after both the other letters.

What, it may be asked, are the facts underlying all this mystery? Why that Pope's early letters are a mere manufacture, dressed up to suit a purpose. No such letter was written by Gay—no such letters were addressed either to Addison, or to Trumbull, or to Craggs. All the friendly sympathy in the celebrated and often-quoted letter, which Warburton tells us was "dictated by the most generous principle of friendship," and which the cold heart of Addison was incapable of appreciating—was just so much theatrical moonshine. In justice to Addison we will give in parallel columns the genuine letter—which was not addressed to Addison at all—and the letter which bears his address in the published collection. Collation is here as amusing as a pantomime. Note how deftly Harlequin changes his coat,—how the figures arrange themselves in fresh groups,—and how a little "wet" turns a "melancholy" November into July!—

The real and Unpublished Letter.

"Binfield, Nov. 19, 1712.

"Dear Sir,—I am more joy'd at your return and nearer approach to us, than I could be at that of the sun; so much as I wish him, this melancholy season; and though he brings along with him all the pleasures and blessings of nature. But 'tis his fate too, like yours, to be displeasing to owls and obscene animals, who cannot bear his lustre. What put me in mind of these night-birds was, that jail bird, the Flying Post, whom, I think, you are best revenged upon, as the Sun in the fable was upon those bats and beastly birds abovementioned, only by shining on, by being honest, and doing good. I am so far from deeming

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their part of, Envy and Calumny. To be uncensured and to be obscure, is the same thing. You may conclude from what I here say, that 'twas never in my thoughts to have offered you my pen in any direct reply to such a critic, but only in some little railing; not in defence of you, but in contempt of him.[†] But indeed your opinion, that 'tis intirely to be neglected, would have been my own had it been my own case; but I felt more warmth here than I did when first I saw his book against myself, (tho' indeed in two minutes it made me heartily merry.) He has written against every thing the world has approv'd these many years. I apprehend but one danger from Dennis's disliking our sense, that it may make us think so very well of it, as to become proud and conceited, upon his approbation.

"I must not here omit to do justice to Mr. Gay, whose zeal in your concern is worthy a friend and honourer of you. He writ to me in the most pressing terms about it, though with that just contempt of the critic that he deserves. I think in these days one honest man is obliged to acquaint another who are his friends; when so many mischievous insects daily at work to make people of merit suspicious of each other; that they may have the satisfaction of seeing them look'd upon no better than themselves.

"I am

"Your, &c."

[†] This relates to the paper occasioned by Dennis's Remarks upon Cato, call'd, Dr. Norris's "Narrative of the Frenzy of John Dennis."

it any misfortune to be impotently slandered, that I congratulate you upon having your share in that, which all the great men and all the good men that ever lived have had their part of, Envy and Calumny. To be uncensured, and to be obscure is the same thing. You may conclude, from what I here say, that it was never in my thoughts to offer you my poor pen, in any direct reply to such a scoundrel (who, like Hudibras, needs fear no blows, but such as bruise) but only in some little railing; in the most contemptuous manner, thrown upon him; not as in your defence expressly, but as in scorn of him, *en gaie de cœur*. But indeed, your opinion, that 'tis intirely to be neglected, would have been my own at first, had it been my own case. But I felt some warmth at the first motion, which my reason could not suppress here, (as it did when I saw Dennis's book against me, which made me very heartily merry, in two minutes time.) 'Twas well for us, that these sparks' quarrel was to our persons. One does not like your looks; nor t'other my shape. This can do us no harm. But had these gentlemen disliked our sense, or so, we might have had reason to think so very well of our understandings, as to become insufferably proud and conceited upon their disapprobation.

"I must not omit here to do justice to Mr. Thomas Southcote, whose zeal in your concern was most worthy a friend and honourer of you. He writ to me in the most pressing terms about it, though with that just contempt of your slanderer that he deserves. I think that, in these days, one honest man is obliged to acquaint another who are his friends; when so many mischievous insects are daily at work to make people of merit suspicious of each other; that they may have the satisfaction of seeing them looked upon no better than themselves.

"We are all very much obliged to you, for the care of our little affair abroad; which I hope you will have an account of; or else we may have great cause to complain of Mr. A.'s, or his correspondent's negligence, since he promis'd my father to write (as he press'd him to do) some time before your journey. He has received the fifth bill; but it seems the interest was agreed at 5*l.* 10*s.* per cent. in the bond; which my father lays his commands upon me to mention, as a thing he doubts not you forgot. I plead this excuse for suffering any consideration so dirty as that of money to have place in a letter of friendship, or in anything betwixt you and me.

"I enclose a few lines, upon the subject you were pleased to propose, only to prove my ready obedience, for 'tis such a bastard, as you'll scarce, I fear, be willing to father; especially since you can make so much handsomer things of your own, whenever you please. Some little circumstances, possibly, may require alteration, which you will easily mend. You see my letters are scribbled with all the carelessness, and unattention imaginable; my style, like my soul, appears in its natural undress before my friend. 'Tis not here I regard the character of a wit. Some people are wits all over, to that degree that they are Fools all over. They are wits in the church, wits in the street, wits at a funeral; nay, the unmannerly creatures are wits before women. There is nothing more wrong than to appear always in the Pontificalibus of one's profession, whatever it be. There's no dragging dignity about with you everywhere; as if an Alderman should constantly wear his chain in his shop. Mr. Roper, because he has the reputation of keeping the best pack of fox-hounds in England, will visit the ladies in a hunting dress; and I have known an author, who, for having once written a tragedy, has never been out of buskins since. He can no more suffer a vulgar phrase in his own mouth, than in a Roman's; and will be as much out of countenance, if he fail of the true accent in his conversation, as an actor would, were he out upon the stage. For my part, there are some things I would be thought, besides a wit; as, a Christian, a friend, a frank companion, and a well-mannered fellow, and so forth; and, in particular, I would be thought, dear sir, your most faithful, and obliged, friend and servant,

A. P."

We are sorry for the consequence—sorry at the exposure of such duplicity—sorry for the want of sincerity, honesty and truthfulness of our little hero; — but, before the sensitive

creature is absolutely condemned, let the reader, as we said at starting, remember his antecedents—"religion, country, genius of his age," —remember the enforced seclusion of the forest,

—the confiding candour of youth stifled and silenced in fear and trembling,—education stolen in secret, and the prayer of innocent childhood stammered out with the hesitation of a criminal,—remember that, from his birth, he and his parents and all the loving circle of his narrow home, were branded and proscribed —lived, as he himself said, "in some fear" even "of a country justice,"—remember, in brief, all the degrading influences of Penal Laws, and the result will be found general, not exceptional; and the world should learn from Pope and Pope's conduct not to condemn the individual, but the system that made him what he was.

Let the new editors labour diligently to clear away the mystification of the past; and let us, and the public, rejoice over the hundred and fifty new and true letters! We shall be heartily glad to get them. Pope is a part of us and of our greatness. His golden threads are woven into the common fabric of our daily life. Nothing real of such a man can come amiss. Were the letters five hundred and fifty we should have "stomach for them all."

We must now descend to particulars—and shall pass at once to the stories told for a hundred years, from Ruffhead and Johnson down to Chalmers and Carruthers, about Pope's father's money-box, Pope's early "distress," and Pope's love of money —greediness or avarice.

Pope's father, we are told, was disaffected—would not trust the Government,—and therefore put his money into a strong-box and lived on the principal. Is this credible? Think of Pope's mild, patient, gentle father—

Stranger to civil and religious rage—

carrying his disaffection so far as to ruin himself and his one loved son! Think of a man who had made his money in trade, not knowing how to invest it, except in the Funds! It is quite true that the Penal Laws were severe,—that Catholics were much at the mercy of informers, — were so subject to persecution, penalties and imprisonment that most of them were accustomed, in proportion to their fortune, to keep money lying idle, not because of their disaffection, but that they might have it available towards their escape or their maintenance, if forced to fly from their homes or their country. Even Pope, whose genius was a protection, felt the galling chain:—"It is not for me," he said, "to talk of it [England] with tears in my eyes. I can never think that place my country where I cannot call a foot of paternal earth my own." It is equally true that from the operation of these same laws the Catholics had more difficulties than other people to find safe investments for their money; for Catholics were not merely compelled to pay double taxes, but were forbidden to buy real property, or to take a mortgage or other security on real property; and were thus driven almost of necessity to lend their money on bond, invest it in foreign securities, and, as we believe, to speculate, out of proportion to their numbers or their wealth, in Mississippi schemes and South Sea schemes, and other bubbles of the day. Yet because Pope had money so invested,—so invested, as believed, at the friendly suggestion of Mr. Secretary Craggs, and after the example of half the nation,—Mr. Chalmers infers that Pope was avaricious, and tells us, that "he endeavoured to accumulate wealth by risking his money on all kinds of securities." Thus, the father is condemned for ignorance and disaffection because he did not profitably invest his money, and the son for his greed because he did or tried to do so; while both acted under the penalties of laws which are put altogether out of consideration!

Johnson not only assumes the truth of this

story about the money-box, but pushes it to its legitimate consequence, the early poverty of the son,—takes a casual observation of the son's, that he had at one time wanted money to buy as many copies of the classics as he required or desired, as an exceptional position, as if every young man had not wanted money to indulge his tastes, whether virtuous or vicious,—and concludes with a rejoicing that the subscription to Homer relieved him from the "pecuniary distress" against which he had struggled. Is not this mere exaggeration? Pope's father was not an estate gentleman—not a man of fortune—not a man accustomed to the luxuries or perhaps the elegancies of life; he could and did

—live on little, with a cheerful heart,

—had saved sufficient, as he believed, for his own life and the life of his only child, for whom he made early provision, according to his limited means. The letter we have just published shows that the Popes understood well enough all about "interest," and could calculate it to a half per cent. In June 1713, the very moment of time to which Johnson refers Pope's "pecuniary distress," Pope thus wrote to a friend, though the passage does not appear in any of the published letters.—

"I have a kindness to beg of you. That you would please to engage either your son or some other correspondent you can depend upon at Paris, to take the trouble of looking himself 'into the books' of the Hôtel de Ville, to be satisfied if our name be there inserted for 3,030 livres at 10 per cent. life-rent on Sir Rich. Cantillion's life, to begin Midsummer 1705. And again in my father's name for my life, for 5,520 livres at 10 per cent., to begin July 1707."

In 1713-14 Pope's father became alarmed at the state of the French finances, and some proposed changes, and the son wrote again and anxiously about certain other French securities in which his father had invested money. Long before this, Pope's father had money out on bond in England,—and the bond was not cancelled for nearly twenty years.

It is possible, and indeed not improbable, that at or about this time the Popes suffered some loss, or that the payment of the interest of their French investments was deferred. Pope himself said, on the death of his father,—"he has left me to the ticklish management of so narrow a fortune, that any one false step would be fatal." But Pope's father, as we have shown, had secured to his son an annuity registered at the Hôtel de Ville—had invested money for his benefit in other French securities—had lent money on interest on the bonds of more than one Englishman—and by will, dated the 9th of February, 1710, after some other bequests, he left to "his dear son and only heir" all the rest of his property, real and personal, "but more especially his yearly rent-charge upon Mr. Chapman's estate, the manor of Ruston, in the county of York, and his lands and tenements at Binfield, in the county of Berks, and Windham [Windlesham], in the county of Surrey." Pope's fortune may have required careful management; but with his independent spirit, he was surely far above "pecuniary distress." But Pope was writing to a gentleman of "large acres," to whom any fortune which the retired tradesman might have left would have appeared "narrow"; and Pope himself, be it remembered, was now become the habitual associate of such men, and was therefore, probably, made to feel what neither he himself nor his father had felt before. We will only further observe, as curious, that at the very time when Johnson speaks of Pope's "pecuniary distress" Pope was writing to inquire about the French investments: and when, according to the report of others, he was revelling in the Homer subscrip-

tions, had just bought his villa, and was busy in building, adorning, and entertaining "illustrious friends" with "polished hospitality," we hear from Pope himself—in an easy gossiping way—the first whisper about narrow fortune.

Johnson and others throughout argue under the misapprehension that Pope's whole dependence was on "public approbation." Pope was in no such position;—we mean no disrespect to those who are or have been, for the class includes many of whom a nation has reason to be proud. But, thanks to his father, Pope's fortune was enough to place him above dependence. No matter what was the amount of his patrimony, his spirit was independent, and he resolved, from the first, to limit

his desires to his means; as he told Lord Halifax when offered patronage and a pension—

"All the difference I see between an easy fortune and a small one," is between living "agreeably in the town or contentedly in the country."

No doubt the splendid subscription to his Homer enabled him to live, as he desired, "agreeably" in "the country," and where he pleased, at Twickenham;—it enabled him "to buy books,"—to indulge a refined taste,—to surround himself with objects curious or beautiful,—to cultivate his garden, and fit up his grotto without anxious consideration of cost,—to indulge in a hundred little luxuries almost needful to his delicate health and delicate body,—to entertain, without ostentation, but with that easy elegance which all cultivated men naturally desire, the choice friends with whom his genius had surrounded him,—and, what to Pope was the greatest luxury of all, to aid and help those friends he loved. Pope greedy of money!

Why Johnson admits that he gave away an eighth part of his income; and where is the man, making no ostentatious profession of benevolence—subscribing to no charities, as they are called, or few—standing in no responsible position before the world, which indeed he rather scorned than courted, of whom the same can be said? Pope, we suspect, with all his magnificent subscriptions, did not leave behind him so much as he had received from his father. His pleasure was in scattering, not in hoarding, and that on others rather than on himself. He was generous to the Blounts; and because one proof has accidentally become known, it has been winged with scandal;—he was generous to his half-sister,—generous to her sons,—generous to Dodslay, then struggling into business,—nobly generous to Savage; for though the weakness and the vice of Savage compelled Pope to break off personal intercourse, he never deserted him. These facts were known to his biographers; and we could add a bead-roll of like noble actions, but that it would be beside our purpose and our limits. Pope, indeed, was generous to all who approached him; and though his bodily weakness and sufferings made him a troublesome visitor, especially to servants,—though one of Lord Oxford's said that, "in the dreadful winter of forty, she was called from her bed by him four times in one night," yet this same servant declared, "that in a house where her business was to answer his call, she would not ask for wages." What more could be told of the habitual liberality of a man who never possessed more than a few hundreds a year? It startled persons accustomed to the munificence of the noble and the wealthy.

The exact amount of Pope's income is not known. Johnson says eight hundred a year; and that "the estate of the Duke of Buckingham was found to have been charged with five hundred pounds a year, payable to Pope, which doubtless his translation enabled him to purchase." We doubt the "doubtless."

Few men underrate their income; and Pope said incidentally to Spence, when speaking of another, "The man will never be contented! he has already twice as much as I, for I am told he has a good thousand pounds a year." Mrs. Racket, Pope's half-sister, said of him, "Tis most certain that nobody ever loved money so little as my brother." Martha Blount confirmed this: "He never had any love for money; and though he was not extravagant in anything, he always delighted, when he had any sum to spare, to make use of it in giving, lending, building, and gardening, for these were the ways in which he disposed of all the overplus of his income." Pope himself said, "I never save anything; unless I meet with such a pressing case, as is absolute demand upon me. Then I retrench fifty pounds or so from my own expenses. As for instance, had such a thing happened this year, I would not have built my two summer houses."

Pope was never rich—never poor, for no man is poor who is independent. He had active and liberal friends in both parties, and might have profited by their generous intentions. Oxford, when Minister, hinted at a place, the state of his health, and the convenience of keeping a coach. A "place" Pope could not have held without renouncing his religion,—not, therefore, without giving "pain to his parents," which he said, "I would not have given to either of them, for all the places he could have bestowed on me,"—and he proved the truth of the assertion by his whole devoted life; and consoled himself with "liberty, without a coach." Pope, indeed, doubted whether he had much talent for active life. "Contemplative life," he said, "is not only my scene, but it is my habit too."

Halifax, also, as we have mentioned, offered him a pension, and assured him that "nothing should be demanded in return." Johnson's comment on this, as observed by Roscoe, is harsh and supercilious, and unjust to both parties. His personal and beloved friend Craggs also offered him a pension,—a pension, too, out of the secret-service money, and which, therefore, would not have been known while Craggs, at least, continued in office. Pope declined, adding, however, hearty thanks,—and, in proof that he was not unwilling to receive favours from a friend, told him that if he ever wanted a hundred, or even five hundred, pounds he would apply to him personally;—but Pope never did and never meant to apply. Swift more than once was active in recommending Pope for a pension. Pope was sensible of the kindness, but earnestly remonstrated—"I was once before," he wrote, "displeased with you for complaining to Mr. — of my not having a pension. I am so again. * * I have given proof in the course of my life, from the time that I was in the friendship of Lord Bolingbroke and Mr. Craggs even to this time, when I am civilly treated by Sir Robert Walpole, that I never thought myself so warm in any party's cause as to deserve their money,—and, therefore, never would have accepted it."

As to the purchase of an annuity of five hundred a year out of the subscriptions to Homer, Ruffhead, we suppose, alludes to the same story. Pope, he tells us, regretted the "undistinguished choice of friends in his youth," and in illustration says "in those times" Arbuthnot asked him "what makes you so frequent with John of Bucks? He knows you have got money by Homer, and he wants to cheat you out of it." This suspicion, adds the biographer, was, "in the opinion of some, thought to have been warranted, by his persuading the poet to buy an annuity of him when, in the general opinion, there was not the least probability that he could survive his youth." Perhaps not,—yet still he might

have survived Buckingham, for Buckingham was about forty years old when Pope was born; and under such circumstances that Buckingham should have speculated on benefits to result from survivorship is somewhat improbable. It is true, as Johnson supposed, that Pope had too much discretion to squander away his subscription-money; certain that he did endeavour to sink it in an annuity; certain that he himself calculated on "some advantage" from the state of his health. Thus he wrote from Binfield, and therefore early in 1716, about the time of the publication of the second volume of Homer:—

"I have a little affair of business to add to this letter. You would oblige me if you knew any secure estate on which I might purchase an annuity for life of about 500*l.* I believe my unfortunate state of health might, in this one case, be of some advantage to me. The kind interest which I know you always take in my fortunes gives me reason to think such an inquiry will be no trouble to you."

The disposable money soon rose to a thousand; and in August, 1717, he had more than double that sum at his command, and thus wrote to the same friend:—

"The question I lately begged you to ask concerning any person who would be willing to take a thousand pound to give an annuity for life, is what I may extend further, to 2,000*l.* in proportion; and what I shall look upon as a most particular favour. It is possible some that would not care to take up a smaller sum might engage for a more considerable one, so that I could undertake for either one, two, or between two and three thousand pounds, as they might have inclination."

This last letter was written immediately after his father's death; and it may have been that some of the treasures of the strong-box helped to swell the amount.

It is possible, of course, that "John of Bucks" may have had some of this money; but here we see Pope straining every resource to increase the available amount; and yet, towards the close of 1717, he could not collect together one half the sum required to purchase an annuity of 500*l.* a year: and Buckingham died (1720) before the subscription was opened for the 'Odyssey.' We conclude, therefore, that this story about the 500*l.* a year, secured on the estate of the Duke, is either a fiction or an exaggeration, or Pope must have inherited from his father a much larger fortune than we have supposed—a fortune that removed him far indeed from "the pecuniary distress" to which Johnson refers. Both stories cannot, we think, be true. Yet both would not include the whole of his fortune—for we know that he had money in French securities, and on the bonds of more than one Englishman, and we have no reason to doubt that he still held the "yearly rent-charge upon Mr. Chapman's estate," and the "lands and tenements at Windsham"; and as his biographers tell us that, tempted by his avaricious greediness, he was nearly ruined in the South Sea scheme, Pope must have had a good round available sum remaining over and above all his investments! Pope himself, indeed, as we have shown, speaks more modestly of his fortune about that time; and as to the South Sea affair, he himself acknowledged that he lost by it—it was one of those who lost "half of what they imagined they had gained."

Johnson, not content with starting Pope as a beggar, mounts him on horseback in middle age, and tells us that he talked too much "of his money." Johnson fortunately adds, what may help to an interpretation—"in his letters and in his poems, his garden and his grotto, his quincunx and his vines, some hints of his opulence are always to be found." Why it were as reasonable to prefer a like charge against other men, because in their letters they

make mention of their wives and children. To Pope, whose whole life was but prolonged suffering, his garden, his grotto, his quincunx, and his vines, were wife and children—everything. Only a twelvemonth before he died he thus wrote—"I have lived much by myself of late, partly through ill health, and partly to amuse myself with little improvements in my garden and house, to which possibly I shall (if I live) be much more confined"—yet so little thought had he "of his money" or money's worth, that he was then dying and knew it, and knew that on his death garden and house and quincunxes and vines would all pass away to strangers.

Next to this delight in his "possessions," says Johnson, Pope loved to commemorate "the men of high rank with whom he was acquainted." Here, as before, the usual balancing of the sentence neutralizes the censure; for Pope, he adds, "never set genius to sale; he never flattered those he did not love, or praised those whom he did not esteem"—and he dedicated his great work, the 'Iliad,' not to a man of high rank, but to a literary fellow-labourer—to Congreve. So far indeed was Pope from seeking Lords for his acquaintance, that those he did know sought him; and those who sought him were amongst the most distinguished and intellectual men of his age. Was he to refuse such associates—was he to refuse such testimony to his worth—such worshippers of his genius—because they were men of distinguished rank and high position? To Pope, more than to any other man, literature is indebted for its independent position:—he found it servile and base, and he made it free. We must not, in our conscious independence, forget what was its position when Pope first appeared—in the days of Dryden and dedications—Dryden the man of high family, and Pope the little tradesman's son,—contemporaries in one sense, yet separated to an immeasurable distance when judged by their literary position. Pope's dedications were to his personal friends,—for kindness and courtesies received, not for favours humbly sought and condescendingly given,—expressions of feeling to individuals, not to a class,—for against the class, it has been urged, he was somewhat eager and ostentatious in expressing his "scorn." Pope loved the great in intellect before the great in rank,—his bosom friends were Gay and Swift, and Arbuthnot and Bolingbroke, and other the master spirits of the age. He was never weary of service to such men when opportunity offered, or in expression of his love and admiration at all times. While yet a boy he sought to gratify the cravings of his young ambition by a sight—a sight only—of John Dryden:—he thought it "a great satisfaction" at sixteen "to converse" with Wycherley. He loved those who were great in rank only in proportion to their genius and their worth; and whatever Johnson may have said to the contrary, Burlington, and Bolingbroke, and Cobham were more distinguished and distinguishable than the amiable Bathurst, whom Johnson admits to have been worthy the honour of the dedication; in which he now lives.

Here there are, doubtless, some of the "many errors of previous biographers" which the labours of Messrs. Croker and Cunningham will correct. We may notice others next week.

Narratives of some Passages in the Great War with France, from 1799 to 1810. By Lieut.-Gen. Sir Henry Bunbury, K.C.B. Bentley. We have here two fragments of military memoirs, interesting in themselves as materials for history; and peculiarly worth attention at the present moment. At first sight, the time may appear ill chosen to talk of our Great War

with France; but Sir Henry Bunbury does not write in the spirit of the self-satisfied old soldier who can recollect nothing but tremendous victories, successful charges with the bayonet, brilliant exploits of one to three, which form the staple of the gossiping reminiscences of most veterans. The tone of his narrative is rather critical than laudatory. He has, indeed, more disappointments to relate than triumphs, more blunders than masterly strokes. With the exception of the first Egyptian campaign, which he only describes from hearsay, and the dashing affair of Maida, he tells of little that is creditable either to our arms or to our diplomacy.

The failures, the defeats, the humiliations which we encountered on our land expeditions to Holland and the Mediterranean during the period treated of by Sir Henry Bunbury are already well known in their general features; but they are here related in considerable detail, and accompanied by sagacious remarks. The tone of parts of these narratives sometimes suggests, it is true, that of an inferior officer carping at arrangements which he was not able from position to appreciate. Sir Henry has little respect, moreover, for established reputations. He delights rather in laying bare the weaknesses of pretenders to genius, and even in depreciating genius itself. But he has much to say in the way of animadversion that was well deserved. He exposes ably the wretched, vacillating conduct of our Ministers during the greater portion of the war,—their careless adoption and reckless abandonment of plans,—their inattention to all matters of detail,—their neglect to supply transports for troops, which were, nevertheless, ordered to go to a particular destination,—the inefficient commissariat and medical arrangements. Although some of these charges may perhaps have to be repeated by commentators on the present War, we must admit that our administration has made marvellous progress within the space of half a century. The forces we have sent to distant shores do not strike rapidly and readily enough to satisfy our impatience,—their movements have not perhaps the alacrity which we have a right to expect; still they do move from point to point with a tolerable degree of regularity; and we have not as yet heard of any examples of the absurd orders and counter-orders which used to throw our old generals into despair.

Matters have changed wonderfully since the time to which Sir Henry Bunbury refers. We were then engaged in endeavouring to reduce the power of France by the assistance of the armies of the insane Paul of Russia; and it is worth while to read of the manner in which our present enemies behaved on the occasion when they acted as our allies. The battle of Bergen was fought soon after our first landing in Holland to take up the position of the Zuyppe.—

"Before the day broke, our right column poured impetuously forth. It consisted of twelve battalions of Russians, followed by Manners's brigade of English Militia-men, and the 7th Light Dragoons. They were led by General D'Hermann, a brave and willing soldier, but possessing few of the higher qualities of a commander. Advancing along the road which runs at the foot of the sand-hills, the Russians pushed forward in one solid mass, overturning everything that stood in their way, storming the village of Schorel and other posts without a halt, regardless of the great loss of men they suffered, nor paying attention to the course taken by the enemies whom they dislodged. On, on, on to Bergen! In this reckless fashion, D'Hermann forced his way, in a surprisingly short time, to the enemy's entrenchments, and the outskirts of the town; but the road behind him was strewed with his dead and wounded; the rear of his Russians were straggling after plunder in the villages; and his column arrived at its main object, jaded and in sad confusion. Still on, on! the fearless mass burst into the midst of the French, and for a few

minutes they were masters of Bergen. If there had been a reserve, fresh and in good order, the battle was won. But there was nothing but the one mass of confused men. Such people were not to expect victory over the active and intelligent Frenchmen on their own ground. Besides the enemy's reserve in Bergen itself, all those who had been driven before the Russians—all who had been pushed out of the villages, had thrown themselves into the sand-hills, and were now swarming above the right flank and rear of D'Hermann's entangled column. Exposed to a tremendous fire crossing from every angle, the Russians were unable to do more; they fell into hopeless confusion; Generals D'Hermann and Tchit-chagoff were made prisoners; and the mass rolled back along the road by which they had advanced."

This was in 1799. Six years afterwards, Sir Henry Bunbury had again occasion to notice the demeanour of Russian troops.—

"Those who served with us in Holland were exactly the stiff, hard, wooden machines which we have reason to figure to ourselves as the Russians of the seven years' war. Their dress and equipments seemed to have remained unaltered; they waddled slowly forward to the tap-tap of their monotonous drums; and if they were beaten they waddled slowly back again, without appearing in either case to feel a sense of danger, or of the expediency of taking ultra tap-tap steps to better their condition. But I must do their troops, in 1805, the justice to say that in appearance at least, and in movements at a review, they had made a surprising progress; they were now well armed and equipped, and had very much the outward character of good German soldiers. They were regular and firm in their movements, but they were still slow; and their regimental officers appeared to be very deficient in intelligence and activity. Even some of their Major-Generals were little better than semi-barbarians, ignorant, sensual, selfish, and perhaps venal. The Montenegrins whom they brought with them, for the eventual benefit of Italy, in case of an active campaign, were the wildest of the mountain clans of Albania. Their very gait told their tale: it was the noiseless creeping of a cat in search of prey: their long steps gave forth no sound, their eyes, though lighted by no passion, were incessantly moving, and marking all things before and behind and on every side. A sort of coarse shirt belted round their waist, with a capote of the skins of sheep or goats, formed their dress: and a long gun and a stout knife their arms. They could have done little harm to the French, but they would have been deadly protectors to the Italians. In most respects I believe that the Russian infantry is now-a-days but little different from those who came to Naples in 1805; and brave as the soldiers may be, I cannot regard their armies as very formidable out of their own country, or in a protracted campaign. Their hospitals and commissariat were and are deplorably bad: they are always in want of money, nor ever have they credit. Without the means of raising money, and without good hospitals and an effective commissariat, a great army cannot long keep the field."

The most detailed portion of this volume is that which has reference to the campaigns in Sicily and Calabria. Here the names of Sir John Moore and Sir Sidney Smith—so pleasing to an English ear—are often repeated; but in the case of Sir Sidney we have observations that seem sharpened by something of which we are not let into the secret.—

"The English Admiral, who had arrived with a small squadron to protect Sicily, was just the man that Queen Caroline desired for the furtherance of her designs. Sir Sidney Smith entered at once into her wild schemes of raising the Calabrese; and without the slightest communication with Sir John Stuart, our naval commander was invested with unlimited authority on the land (the southern provinces of Naples) as well as on the sea. Sir Sidney was an enthusiast, always panting for distinction; restlessly active, but desultory in his views; extravagantly vain, daring, quicksighted, and fertile in those resources which befit a partisan leader; but he possessed no great depth of judgment, nor any fixity of purpose, save that of persuading mankind, as he was

fully persuaded himself, that Sidney Smith was the most brilliant of chevaliers."

To this is appended a note:—

"Let me not in exposing this brave man's foibles omit to add that he was kind-tempered, generous, and as agreeable as a man can be supposed to be who is always talking of himself."

These specimens will suffice to give a fair idea of Sir Henry Bunbury's work,—which will no doubt be read with interest, both by the civilian and the military man. The latter will find professional points and the political springs of war ably discussed; whilst the former, in search [rather of general information, will be sufficiently well rewarded. We have nowhere seen the operations related in this volume more clearly and pleasantly stated.

A Letter to Robert Lowe, Esq., from John Bruce Norton, on the Condition and Requirements of the Madras Presidency. Richardson.

It is no secret that Mr. Norton has embodied in this volume the ideas and wishes of a numerous party in Madras. We have already had similar representations from the same quarter, and shall probably have more, for the party in question is the most systematic, as well as the most active and earnest, in India. The 'Letter,' therefore, is entitled to attention,—not from the Board of Control only, but from the public, because it sets in array the opinions of a large and influential section of the Madras community. It is a record of complaints and suggestions. The complaints are expressed with bitterness—the suggestions with dogmatism; but both are founded upon testimony and experience of no slight value. Mr. Norton reiterates his charge against the English public, that it is ignorant and neglectful of Indian interests:—and we admit the truth of what he affirms; but, we must say, that his method of dealing with the subject is not calculated to enlarge its popularity. His evidence is, to a certain extent, conclusive; but it is confused, disjointed, and dull. The result, however, is very similar to that at which Col. Cotton arrived. The main obstacle to improvement in India is the want of communications between her interior and her ports. In consequence of this she is prevented from producing much more than enough for her own maintenance. The cost of transit now amounts to 15,000,000/- yearly, which is equal to three-fifths of the entire revenue, and exceeds, as ten to one, the cost necessary, with a systematic scheme of road and water carriage. Railways, on the English plan, cannot be carried out in time sufficient for the living generation to witness their results; and as it is not speed, but cheapness, that is required, the rivers and backwaters intersecting the whole country should be rendered navigable—a work that could be accomplished quickly, cheaply, and effectually. Light lines of railway may be constructed, and if we are content with a speed of 200 miles a day, India may be fully supplied with such communications in five years. The capital thus laid out would be far more profitable than that invested in expensive undertakings; the result would be immediate, and the development of commerce and industry would naturally follow.

In these particulars, it will be seen, the statement of Mr. Norton coincides with that of Col. Cotton. We wish we could have said that, in other respects, the 'Letter' of the Civilian resembled the 'Report' of the Military writer. Mr. Norton adopts the worst possible style, not only in his assaults upon the Anglo-Indian Government, but in his criticisms on contemporary essays similar in purpose to his own. He is sarcastic, hostile, and inclined to the use of

uncouth epithets. Nor is the rhetoric in which he indulges in better taste than the remarks upon official errors and amateur proposals. We expect to find, in a letter to a President of the Board of Control, a vocabulary of hard names:—Sudder-Courts, Ryotwarree, Thasildars, Circars, Talooks, Zillahs, Cormuns, and Jummabundys; but Mr. Norton discovers in his native tongue materials for phrases quite as enigmatical, and quite as little suited to a "popular" account.—

"All exoteric knowledge of the state of India must at present necessarily be sciolous"—"Existence in India is encrinitic, or, at the best, ostreocal." When a writer criticizes in this fashion, we half suspect the justice of his contempt for the "small-talk" of Anglo-Indian society, which "moves in a cycle of tittle-tattle, scandal, Mount-road dust, punkahs and mosquitos." Certain we are that the lightest gossamer of table-talk would be preferable to a treatise in the sciolos, ostreocal, or encrinitic style. It is a pity that Mr. Norton should have inflicted this injury upon his own work, for he has made a strong plea in favour of Madras. He has shown that it contrasts unfavourably with the other Presidencies, and that he knows the reason why. His 'Letter' appears to be a little out of date; but the matter it contains ought to be studied, until the abuses and blunders it exposes are rectified.

Germany, from 1760 to 1814; or, Sketches of German Life, from the Decay of the Empire to the Expulsion of the French. By Mrs. Austin. Longman & Co.

ALL that Mrs. Austin writes on the subject of German life or German literature must be received with no common respect. She is known to have resided during many years and at different periods in different parts of Germany. She has been largely conversant with its high personages, its men of letters, its artists, and its "folk." She understands its language thoroughly,—and in fulfilling the interpreter's office has proved herself to be an artist where other translators are rough and awkward bunglers. She has an eye for traits that indicate character and illustrate manners. She has a mind that thinks thoughts which are serious, instructive, and for the most part in accordance with benevolent philosophies. Thus, being already familiar with the Essays, now collected from a leading Review, which form a large portion of this book,—recalling certain lighter sketches of scenery, of art, and of manners, which from time to time have been published in our own pages,—and referring still further back to original notes, prefaces, &c. by her which have enriched former collections of fragments on German subjects,—we have felt that Mrs. Austin might, if she so pleased it, "take up Germany" at the point where Madame de Staél left it, and do this without any risk of being shamed or proved unequal to her task. This hope is, apparently, not to be fulfilled. The present volume, like its author's previous contributions to English opinion on things in Germany, is merely a collection of fragments, carefully polished and gracefully strung together.

Two leading ideas are announced in Mrs. Austin's modest and explanatory Preface,—one being the "utmost aversion" to Napoleon, and, we presume, to Napoleonism. This is pretty stoutly held to throughout.—The other is an "indestructible confidence in the future greatness of Germany." Yet hardly has the latter assurance been expressed than a passage succeeds too important in its qualification to be overlooked.

"I know," says Mrs. Austin, referring to the

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events French "that it of patriotic plotters men who of giving fices had highest to qualities had been ration, w described in which by limita sions; a human p that can much the siding To its w is 'Star views on rowness, bounded which 1 the prop of the P merly, wically ha mainly s assured service o ment w foreign p We phe nomena surely, is found of Prince than the in 1814 ciple and of mode topping belon to the century and cul heaving tinct h Kiel an hand w sons to lead us race, the progress such a We p part to deal co count fings, ha and rich them for value The contain manner at the lated fr Schopen Madam Vienna old Han acquain as "ac tensive bly, traits a Schopen has gu her criti panying

events which resulted in the expulsion of the French,—

"that it may be objected that the splendid display of patriotism herein exhibited led to a very incomplete result, and that the remarkable constellation of men who had rescued their country were incapable of giving it to a government such as its heroic sacrifices had deserved. There cannot be a more instructive proof that courage and honesty, united to the highest intellectual power and culture, do not suffice to qualify men for political action. The Germans had been too long confined to the domain of speculation, which is beset by no obstacles, and circumscribed by no limits, to be fit for the combined action in which a man finds himself hedged in on every side by limitations, and compelled to innumerable concessions; and in which that object so mortifying to human pride, some qualified and possible good, is all that can be attained. Even now the Genial is too much the national idol; and a more dangerous presiding deity of statesmen can hardly be imagined. To its worshippers, perseverance in a definite course is 'Starheit' (rigidity), and a concentration of the views on certain fixed and practicable objects, narrowness. The mixture of violence and feebleness, of boundless pretensions and pitiable short-comings, to which 1848 gave birth, showed but too clearly that the propensity to blind imitation, and the utter disdain of the Possible, which characterized Germany formerly, were not yet extinct. Change of habits, especially habits of thought, is a slow operation; but the manly spirits and high intelligences of Germany will assuredly in time devote themselves to the practical service of their Country, and secure to her a government worthy of men who freed themselves from a foreign yoke."

We could ask Mrs. Austin on what facts or phenomena the above consolatory "*will assuredly*," which amounts to positive prophecy, is founded?—whether on the good faith of a race of Princes more public spirited and more liberal than those who were replaced on their thrones in 1814?—whether on the self-sacrificing principle and calm sense displayed by any company of modern statesmen and men of letters, overtaking the ministers, scholars and poets who belonged to Germany in the beginning of the century?—whether on any growth in morals and culture among a people of many peoples, heaving with restlessness rather than with distinct hope, throughout the land that lies betwixt Kiel and Trieste? But, were our authoress at hand with answer and example, the comparisons to which they might give occasion would lead us into examining questions of history, race, the certainty or uncertainty of human progress, and like topics. For such examination such a book affords no proportionate warrant.

We have put forth the above remarks, in part to explain Mrs. Austin's disinclination to deal completely with any subject, and to account for the partial impression which her writings, however thoughtful and eloquent in style and rich in matter, may produce,—and shall now turn to this last and most interesting among them for the purpose of giving passages which are valuable or lively.

The first portion of Mrs. Austin's volume contains scraps and sketches, illustrating the manners and habits of domestic life in Germany at the close of last century, principally translated from the Memoirs of Madame Johanna Schopenhauer, the Dantzig authoress, and Madame Caroline Pichler, the novelist of Vienna. With the daughter of the pleasant old Hanseatic Lady Mrs. Austin was personally acquainted. Mdlle. Schopenhauer is described as "acute and original in conversation and extensive in her acquirements,"—and she, probably, communicated to her English friend traits and hints in corroboration of Madame Schopenhauer's pictures, the spirit of which has guided Mrs. Austin's hand and tintured her criticisms. One anecdote, in a note accompanying speculations on the change in modern

relations betwixt master and servant, may be given to show how the old-world life, in a German town, worked itself out.—

"Mdlle. Schopenhauer told me that she paid a visit to Danzig long after her mother had quitted it, and was attended while there by a Polish woman, who had formerly been in the service of her family. On her return from balls and parties she invariably found this woman, at whatever hour, standing in the open entrance to the house, with a lantern in her hand, ready to light her mistress up the stairs. It was in the depth of a most severe winter, and the cold in that northern latitude was hardly endurable. Mdlle. Schopenhauer expostulated with her, and desired that she would not persist in giving her such painful proofs of devotion. So far from being grateful for the consideration which prompted this command, she looked hurt, and said, 'I hope I don't now want to be taught my duty. I might have fallen asleep upstairs. At any rate, you would have had to wait while I came down.' Mdlle. Schopenhauer said she was persuaded the devoted creature would have died there without the smallest idea of having been hardly treated."

We recommend the reader to study Mrs. Austin's clever and graphic view of the life of the daughter of the Dantzig merchant — so monotonous—so cumbered by observances: for meals, toilettes, and every form and adjunct of provincial life were then elaborate—and no pleasure was thought complete which did not include painful preparations.—The intellectual training of the women of Germany—as illustrated by Madame Schopenhauer's passion for heavy history at an early age—with all the comparison and reminiscence called forth by it, give matter for other interesting pages. But does Mrs. Austin sufficiently admit, that the examples abroad and at home with which she deals—and on the strength of which she seems to look back to the limited stores and restrained opportunities of the Past with loving and longing—were not so much the rule as the exception? Does she remember that she has here spoken of gifted, and original, and vigorous intelligences, such as will get training of some sort—no matter what be their position—no matter what be their opportunities? Can she conjure up the real occupations, fancies, thoughts, and duties of the mediocre woman, in the days when intercourse was scanty and books were few, and pleasures were longed for as luxuries? We doubt this:—we doubt whether that utter stagnation, and silliness, and formality, and drudgery, within the circle of which living hearts were compelled to beat and consciences to lie dead in former times, have ever been revealed to her in all their emptiness, whether in Germany or in England. It may be impossible for those who look towards the Past artistically wholly to represent to themselves the amount of suffering, injustice, and dark, uncharitable superstition which the words "duty" and "order" could comprehend; even among persons worthy or not naturally cruel.—But we must pass on, having pointed out how full of interest is the opening section of this volume.

Its second division chiefly consists of a review of the memoirs of Ritter von Lang; curious and valuable as affording a picture of the German country gentleman's life and training during the years before the French Revolution. The Ritter von Lang's testimony is, however, pretty handsomely censured by Mrs. Austin, at the beginning of her examination, by her character of him as a "*desirous*," and her sweeping condemnation of "all writers of that temper." Satire of times past, and of institutions "gathered to their fathers," when vented by one having experience, may be unpalatable and inconvenient,—especially to those whose reverence is rather "*a floating capital*" than "*a fixed sum*"; and who thus confound what is picturesque with

what is venerable. But setting aside the plea that it is the function of Satire expressly to deal with manners and usages, we submit that there are persons to whose thoughts and convictions it is the legitimate and honourable form of utterance,—and that a Catholic chronicler will no more universally decry this as "hard" and "bitter" (epithets how unlovely, how damaging, how easy to fling about!) than he will universally mistrust every expression of high-flown sentiment as insincere and theatrical. In the section devoted to Ritter von Lang's anecdotes and confessions, Mrs. Austin herself is constrained to say that "it is not very surprising that our author conceived the greatest contempt for his employer,"—Ritter von Lang being at the period referred to secretary to a great diplomatist, who knocked him up out of bed to criticize his calligraphy, and was affronted at his German style because it was too pure (too "learned" was his Excellency's phrase) to be eligible in German diplomatic composition. From the diplomate's establishment, Ritter von Lang passed to the household of the Prince of Oettingen-Wallerstein,—a miserable creature,—whose "fantastic tricks" Mrs. Austin herself denounces;—yet she is sure that they are not to be taken as types of princely manners in Germany before the "dissolution of the Holy Roman Empire." In pursuance of our line of comment, we quote a scene from the Congress of Rastadt, with Mrs. Austin's gloss upon it.—

"Such is the coarseness of Lang's feelings, that he can make himself merry at what would have broken the heart of a man of any earnestness or elevation of soul. To complete the degrading picture, he says:—'All this did not put an end to the incessant whirl of amusement and profligacy. The French theatre was a favourite resort; and the high and mighty German nobles sat to see themselves caricatured and ridiculed, under the transparent disguise of the German porters and coachmen in Paris, as *ces bêtes Allemandes*, and their political affairs, as *des querelles Allemandes*, &c. Thence they repaired to the French coffee-house, where the *dame du comptoir*, with a characteristic mixture of inaptitude and impertinence, could not recollect barbarous German names and titles, and called one gentleman *l'Habit rouge*, another *Grand nez*, another *le Loup*, and so on. We have seen enough of the voluntary prostration of the higher classes of Germany before French idols, to regard these insults as natural and merited. As an appropriate background to this degradation of the higher classes, we have the brutalizing of the lower. Lang says—'Early in a morning I was waked by the daily floggings, which the officers of the Baden regiment on duty administered to their soldiers.' One might think that what was passing would have made the want of a manly public opinion obvious to the bluntest capacity and the coldest heart. But there are certain diseases of mental vision which are incurable. Lang was invited to dinner by old Count Metternich (father of the future Arch-Chancellor), and, to his surprise, was seated next him at table. A conversation soon began, which rendered these unlooked-for honours intelligible. 'His Excellency lamented the unhappy divisions of Germany; spoke of the wild force of public opinion, and of the necessity of combating, taming, and quieting it, by the aid of the most honourable, intelligent and able minds that the whole country could furnish. 'Such men,' he said, 'must act in concert, and must be vigorously supported and well paid, and promoted by the Government.' In short, a very clear, intelligible hint was given, what a good reception I should have, if I would desert to the Austrian camp. I replied briefly and dryly,—"That the task his Excellency wished to confide to the good heads of Germany, appeared to me to labour under this insurmountable difficulty,—that the best heads were just those that had opinions of their own, and were attached to them, and would not be easily induced to manufacture goods to order. I also thought that public opinion, if founded on falsehood or illusion, could not endure; if founded on truth, it would

eventually conquer." This reply was received with evident coldness and displeasure; and thus ended my invitations to dinner.' It is extremely curious to find precisely the same notions still fondly and tenaciously cherished, not only in Austria, but even in States where one would expect better things. The idea that governments hold opinions, as Æolus does the winds, in a bag, and can release as much or as little of them as they like—letting loose Boreas against the enemy, and reserving the mild whispers of Zephyrus for themselves—is one which it seems almost impossible for these potentes to relinquish."

We cannot see that the "coarseness" with which the reviewer stigmatizes Von Lang, is proved in the foregoing extract. If "curious" is to be the epithet for governments when they tamper, and palter, and mystify, a milder adjective was claimed for the recorder of their misdoings. In his deeds—if we are to accept the foregoing paragraph as illustrating character—Ritter von Lang was far less "coarse," in our acceptance of the word, than many a philosopher who has distinguished, bewailed, sentimentalized, succumbed—and who has *not* spoken out till he came to write his Memoirs.—Speaking, in a later page, of Ritter von Lang's anecdotes "of high official persons," in Bavaria, which seem (to take Mrs. Austin's word) very like an illustrated catalogue of the Seven Deadly Sins and their seventy concomitants,—our authoress condemns the whole as so much "scandalous gossip":—forgetting that which her knowledge of Germany had compelled her to say at an earlier page, namely,—

"that, much and justly as the book is disliked by all people of good taste in Germany, for its sneering and cynical tone, we have not, after some inquiry, been able to learn that anybody has contradicted the facts it contains. Droysen calls it 'a work more deserving of credit than our national pride is willing to admit.'"

Enough has been said to show that this book, however delightful, is not satisfactory:—displaying in its writer an unconscious strife betwixt a "leaning" and that extended knowledge which, in every combination, checkmates class-predilection. Enough, too, has been said to explain how an authoress—so nicely balancing between prerogative and enlightenment, betwixt "right divine" and the reverence offered by heart and intelligence—should choose as her heroine, above all other heroines, the "captivating" Queen Louisa of Prussia. The following is written from the fullness of a woman's affections.—

"It would ill become us, living when and where we do, to deny that nature may now and then, in an hour of singular prodigality, endow a woman with all the qualities that become her sex, and supersede a rectitude of understanding, a steadiness of purpose, and firmness of principle that any man might envy. But we can never admit that such a woman is more than a happy accident. In a being so entirely and exquisitely *woman* as Louisa of Prussia, the affections, the imagination, the passions will always be incomparably stronger than the judgment. That all these affections, imaginations, passions, are pure, lofty, generous, and good, alters not the case. They will not fit her to be counsellor; though they qualify her to be, what she was,—no less sublime in adversity, than lovely in the days of her brightest fortunes. The two or three letters printed in Countess von Berg's little Memoir of her justify all that can be said of the elevation and beauty of her mind. We were fortunate enough to hear some particulars about the Queen from one who saw her in all the vicissitudes of her fortune; and who thus described her behaviour in one of the most trying moments of her life. 'Such,' said this lady, 'was the natural cheerfulness, the childlike and harmonious temper of the Queen's mind, that, even in the midst of the calamities that broke her heart and shortened her life, she could not close her sweet spirit to gladdening influences. A drive through an agreeable country in a fine day, or some innocent social amusement, never failed for the moment to dissipate her sadness. I used to be almost displeased to see that she could

enjoy anything, for I could enjoy nothing; and what were my sorrows to hers? One evening she was engaged in some little diversion with her ladies, when a courier from Tilsit was announced, with a letter from the King. She took the letter and opened it, where she stood. I shall never forget her appearance. She seemed to grow taller. 'A great sacrifice is required of me,' she said; 'I trust I shall have strength to perform it. The King wishes me to go to Tilsit, and to see the Emperor.' * * * Much has been written about this meeting at Tilsit; but we do not remember to have seen the following circumstance, which we give on the same unquestionable authority. When the Queen entered, Napoleon looked at her, and the first words he spoke conveyed an ironical compliment on her dress. She received it with a gentle humility which embarrassed and, for the moment, disarmed him. 'Yes,' she said, 'I deserve your rebuke. I am indeed too fond of these elegancies.' All these indignities offered to the unfortunate Queen are however nothing, compared to that implied in the words Napoleon uttered to her sister, the Princess of Thurn and Taxis: 'She had better have come alone!' This requires no comment; and we should hesitate to believe it on any authority less unquestionable than that of Chancellor von Müller, to whom the Princess repeated it. In December, 1809, the King and Queen returned to Berlin. We have heard the rapture of that day spoken of by those who had shared in it. * * *

The Berliners—who are never thoroughly contented with anything, always must find fault, and want something more than is there—on this occasion seemed satisfied, and even delighted; much as they had lost, much as they had to irritate and depress them. Nor was there anything in the least degree servile in their joy; it was the sentiment of men firmly attached to their royal house, but whom calamity and change were silently educating for freer institutions. The common remark was, that misfortune had tempered the stiffness and austerity of the King, and given sedateness and dignity to the Queen. The King was on horseback. His countenance expressed neither sorrow at his reverses, nor joy at the delight of his people; but a profound emotion, and a seriousness which seemed compounded of joy and sorrow. The Queen was in a splendid carriage, the gift of the citizens of Berlin, surrounded by her children. Gracious and affectionate as were her salutations to her people, it was easy to see that the natural cheerfulness which had formerly won all hearts had disappeared. The fine spirits which were among the best of the rare gifts she received from nature, broke forth occasionally, like a sunbeam amidst clouds. It was also remarked how much their conjugal attachment had contributed to uphold both of them in the time of trial; and to give them faith in the permanency of institutions of which they formed a part, and which they saw in hope, perpetuated in the persons of their children. * *

"The Queen returned to her palace and her people—but she brought back a broken heart; and not all the adoration of which she was now, more than ever, the object, though it excited her warmest joy and gratitude, could avert the fatal termination of her many sorrows. She had for some time had that strong yearning after the home of her childhood which is often excited by the dim presentiment of an eternal separation; and in June, 1810, she was, though with difficulty, able to accomplish the journey to Strelitz; but hardly had she embraced her father, when she was seized with her last mortal illness. She died, after intense suffering, borne with the greatest patience and sweetness, on the 19th July. The death of the Queen was one of the incidents which accelerated the march of the great heroic tragedy that was now being played out on the world's stage. The entrance of the funeral train which brought home that lovely body to its last resting-place, struck grief, rage, and resentment into all hearts. The gay and beautiful being whom they had admired and loved, was now invested in their eyes with the honours of martyrdom, and almost invoked as the tutelary saint who was to bless their arms and hollow their triumphs."

Nor less womanly nor less fine in appreciation of all that is brave and tender, are the passages at a later page, which describe

the sufferings of Perthes, the Hamburg bookseller, under the French domination of the Hanse Towns, and the steady devotion of his wife,—who encouraged him to real sacrifices, who shared his sufferings without a murmur: yet who appears to have been unable to drape herself, or to sigh sighs, or to make postures as a victim. We should have been glad to have given a sketch of this inspiring and noble episode, but it is not to be condensed without damage to Mrs. Austin, who has traced it in her best manner, because with her firmest hand. A reminiscence of a Saxon Lady, concerning the return of the French from Moscow, is more manageable:—this, too, will set forth our authoress in the most direct and least qualified of her convictions,—her settled abhorrence of Napoleon.—

"Nothing so much contributed to lower the French people in the eyes of Germany as their blind and slavish submission to a man who poured out their blood like water; who saw unmoved the flower of his people swept off time after time, rather than relinquish one scheme of ambition or revenge, or one dream of intoxicated self-love. If the attachment of Germans to the princely houses with which their own history and condition had for centuries been identified, was 'canine,' what, they said, was this? We have heard this sentiment expressed often; never with greater force and vivacity than by one now no more, who in her early youth had witnessed the horrors of which beautiful Dresden was so often the scene. 'My hatred to the French for what I saw them inflict,' said she, 'was nothing compared to my contempt for what I saw them endure. In 1812 I had seen them pass our door on their way to Russia,—tens of thousands of gallant men, never to return; the magnificent regiments, seen like a pageant, once and never again; the Neapolitan guard, 'tall as trees'; Poniatowsky's splendid Uhlans, in their gorgeous crimson uniforms; all gone, vanished; not a wreck marched back through the gates they had left full of confidence and daring. And he who had led them to destruction? The heart turns from the ignoble story. The sledge in which Napoleon returned from Moscow drove to the door of the French minister, opposite the Kreuzkirche; the minister was in bed,—he rose, and the Emperor threw himself into the warm place his servant quitted. During the Congress of Erfurt, as our readers probably remember, Napoleon had sent for Talma, Mdile, Georges, and the whole troop of the *Théâtre Français*. In August, 1813, while Napoleon had his head-quarters at Dresden, the same troop acted there. The first night of their performance, tickets were issued to all the officers above the rank of captain. The pit was one dense mass of brilliant colours, gold and silver embroidery, and all the gorgeous trappings of war; the boxes were filled with Saxon and French ladies, glittering in diamonds, and gay with feathers and flowers. 'At the moment,' said the narrator, 'when the carriages were setting down their gay burdens at the doors of the theatre; at the moment when Napoleon's own carriage, escorted by a guard of thirty lancers who concealed him from the eyes of the people, drove to the splendid scene; at that moment I saw another procession move over the bridge from the Neustadt, and meet the stream of imperial festivity. I saw a long train of peasant women crowding along on wheelbarrows the wounded soldiers of the Old Guard. Carts and horses had long ago been out of the question; the fields were drained even of men; and in this torturing way were these gallant veterans brought, shrieking with agony, to the hospital.' She covered her face with her hand, shuddering, and added,—'When I saw the bodies of shrieking, suffering men—men who suffered for him—crowded along the streets like the vilest carrion, by poor innocent countrywomen who were dragged from their homes and children and forced into so heart-sickening a service,—when I saw that, and afterwards entered the theatre, and heard the applause with which the Emperor was greeted; when I continued to see that he was the object of the enthusiastic attachment of the very men whose lives he evidently reckoned at less than the least of his desires; when I saw that

they had even to their pen my mind conduct no reason the strict single in from star hunger raw bone they ate Typhus the naked third stone waggons. Some were enumerated my feeling With While of politics sessing piece of ciusciously turer w self-con highly. Dante's fish Hall. THE m 'Divine the wor foot-note: sions:— work, a Dante's found u printed, with o Scharf; Flaxma light of the firs ancient the figu a sketch a dia ceived Kopisch thing to Some is wanti version skeleton Mr. Po perhaps previous substanti especial wardy adequate vers as for the word by into acc surest w there is pecular metrical something insep text with ceptions the poet and ho into w cast; i

they had not sufficient moral dignity to resent, or even to feel, the insult offered to human nature in their persons,—a scorn of them took possession of my mind, which will never be effaced. Of the conduct of the French army to us Saxons, we had no reason to complain; they were here as allies, and the strictest discipline was observed. While not a single inhabitant of Dresden was known to perish from starvation, two hundred French soldiers died of hunger in our streets. I myself saw two fight for a raw bone which they found in a dungheap;—but they attempted no violence against the natives. Typhus fever broke out in the hospitals, and we saw the naked bodies pitched out of the windows of a third story into the street, to be piled upon baggage-waggons, and taken out of the town to be buried. Some were said to be seen to move. I need not enumerate more horrors. You will now understand my feeling about the French.'

With the above, we must close our notice. While we cannot accept this volume as a piece of political or philosophical teaching, or as possessing the self-consistency demanded from a piece of history,—as a collection of details judiciously gathered, and commented on by a lecturer who is always interesting, if not always self-consistent,—it can hardly be praised too highly.

Dante's Divine Comedy. Rendered into English by Frederick Pollock, Esq. Chapman & Hall.

The merits of this new translation of the 'Divine Comedy' are, a studious adherence to the words of the text; and the elucidation by foot-notes of its difficulties and personal allusions:—to which may be added, as a circumstance in its favour, the completeness of the work, as comprising all the three divisions of Dante's poem. The index of names will be found useful for reference;—the volume is well printed, and altogether handsomely got up,—with outline illustrations, drawn by Mr. G. Scharf; of which a number, borrowed from Flaxman, really deserve the name, throwing the light of a second genius on the creations of the first. Of the rest, mostly transcripts from ancient designs, drawings of coins or buildings, the figure of Dante from Raffaelle's 'Parnasso', a sketch of the cast from his face after death, and diagrams of the Three Regions, as conceived by the poet, taken from Bähr and Kopisch, are all that can be said to add anything to the interest or understanding of the text.

Something beyond these merits, however, is wanting to justify the praise of a satisfactory version of Dante's imperishable poem. The skeleton of the piece is, indeed, exhibited in Mr. Pollock's copy with more verbal fidelity, perhaps, than has hitherto been attained by any previous translator in verse:—but of the poetic substance of those living features on which its especial type of power and character is outwardly impressed, the resemblance has not been adequately preserved. The choice of blank verse as the medium, no doubt, makes it easier for the interpreter to follow his author almost word by word:—but while this of itself, taking into account the essential difference of idiom between Italian and English, is not always the surest way of repeating even its naked sense, there is, on the other hand, a sacrifice of that peculiar mode of delivery to which not only the metrical tone of the original is harmonized, but something, also, of its very nature, as a whole, is inseparably attached. A study of the Italian text will have taught any one of quick perceptions how thoroughly the peculiar flow of the poem is adapted to its manner of narration; and how far, too, it has determined the mould into which the poet's conceptions have been cast; in short, that the instrument and the

music,—the speaker and his voice,—are one. So it must be, indeed, with every true production of genius,—analogous as it is in action to the creative power in organic life, where no quality is accidental or insignificant, but each element is interpenetrated and correlated with the other,—and figure and substance, alike typical of the individual nature, receive and reciprocate the one vital principle that animates the whole. It may, therefore, be asserted that a genuine poem which cannot be reproduced without the loss of its native form, lies beyond the reach of adequate translation; since to present it in any other is to force it into proportions averse from the idea of the author, and at variance with the expression which he found most apt to his design. The version by Mr. Cayley [see *Athen.* No. 1245], in which the literal sense of the 'Divine Comedy' has been remarkably well preserved in the metre of the original, has proved that Dante's work is not in this unattainable position,—but may be transferred to our language without detriment to the body of the poem, in the very dress in which the poet chose that it should appear.

But even if English blank verse, with its dissimilar effects of sound and measure, pauses and cadence, be admitted as any equivalent for the *terza rima* of the Italian, it must be said that in Mr. Pollock's hands the former is not consummately applied; so that while the poem is exhibited in a manner not its own, this specimen of the manner itself is far from being the best possible of its kind. Either Mr. Pollock's command of language is limited, or his poetic sense is not fully alive to the variations of which blank verse is capable, or to the modulation it requires: his ear is certainly defective. Nor are his choice and collocation of words of the best: the prevailing effect of his lines, indeed, even where there are no faults in their rhythmical structure, is rather heavy,—while they are too often such as no latitude of metrical licence can admit to be verse at all. Instances like the following, which occur in every part of the volume, will sufficiently justify this description.—

And towards the morning turning our poop. (Inf. p. 144.)
But brought me not here for which I died. (Ib. p. 160.)
With his arm, which as hard appeared to be. (Ib. p. 166.)
Thou shalt hear, and judge if he has wronged me. (Ib. p. 181.)
For the cause thou assignest, lies from hence. (Purg. p. 216.)
And I say from on high come and descend. (Ib. p. 237.)
Of my life, and yet never would have been. (Ib. p. 268.)
Our affection closes not the gates. (Par. p. 396.)
With that spouse who their every vow accepts. (Ib. p. 398.)
For that Living Justice which inspires me. (Ib. p. 414.)

The translator having cast off the burden of rhyme, can claim no excuse on the score of difficulty for such violations of rhythm: nor are they to be imputed to the rule of closely following the text,—even were this principle admissible to the extent of suffering a version, professedly metrical, to sink below the level of smooth prose. The sense in these cases of false prosody might easily have been rendered *verbatim* within the ordinary measure of blank verse. It can only be necessary for the information of those who do not read Dante in the original, to observe that there is no authority for such defective lines in his example. His verse—although at times it seems to labour under the weight and compression of his thoughts, and here and there to endure some violence from the exactions of rhyme—is never totally wanting in just proportions. Its prevailing movement is grave indeed, but thoroughly musical; and in tender or joyful passages which—as one of his critics has well said—spring up amid the sterner features of his work, like flowers from the clefts of a granite rock, his melody is exquisite. When he is painfully harsh it is never from negligence, but in places where,

either of set purpose or forced by the subject, his tone changes, quivering under some terrible image or stirred by fierce indignation,—and the golden chords jar for a moment under the sweep of his agitated hand.

On the whole, it cannot be said that the 'Divine Comedy' as a poem is here perfectly rendered into English. To reproduce it, indeed, with entire success, the translator must himself be endowed with a full measure of poetic genius, and with a mastery in the use of his own language which even genius itself can only acquire by assiduous practice. To some deficiency, in both these respects, the flatness of Mr. Pollock's translation would seem to be attributable. His work bears evidence of industry and care,—the literal sense of his author he thoroughly understands, and has conscientiously set down. But the spirit,—the colouring,—the peculiar stern or solemn beauties of the work,—he either has not felt, or is unable to convey to the reader. This is not merely apparent in a general distance of manner between his copy and its original,—it is indicated by the system on which his version has been attempted—in the reliance on the method of verbal instead of virtual translation, that can rarely give a true image where it is the medium between two differently formed languages, and in many cases either obscures or distorts the very features which it is most desirable to reflect. If a strictly literal rendering of the poem be really the most effectual means of transferring it from the foreign idiom to our own, it is clear that any metrical process whatever is objectionable; and the process of close word-for-word interpretation in plain prose,—which Dr. Carlyle has adopted in his version of the 'Inferno,'—is the only perfect application of the principle. On the other hand, a translation in verse, in which musical and metrical conditions, as well as complexion and spirit, are made subordinate to mere textual accuracy,—visibly partakes of the disadvantages common to all half-measures. It lies between two opposite systems; and neither attains to the absolute mechanical precision of the one, nor is capable of the freedom and feeling of the other.

This opinion of Mr. Pollock's method, and of certain imperfections in its use, having been expressed with the plainness due where the subject is no less than Dante,—one of the triad of the Immortals,—we shall not resort to the volume for evidence in aggravation; but rather select passages in which the translator appears to advantage. Such is the prophecy of Dante's ancestor, Cacciaguida ('Paradise,' Canto xvii.) A few unfortunate lines are noted in italics.—

But in clear words and in determinate Language, made answer that Paternal Love, Enveloped and displayed by its own smile.
"Events contingent, which beyond the volume
Of your material state do not extend,
Are all depicted to the Eternal Light.
Yet here necessity obtains no place.
More than within the eye where mirrored is
A ship, when it is carried down a stream.
From thence, in manner as fall on the ear
Sweet harmony from organs, comes within
My sight the time that is approaching thee.
From Athens as Hippolitus went forth,
From his perfidious and fierce stepmother,
From Florence so must thou departake;—
This is resolved, and is already planned;
And soon will this be done,—for which they long,
Where Christ is every day to market brought.
Blame will be given to the injured side
By common fame, as usual; but revenge
Will be the witness of the truth it brings.
Thou must abandon everything beloved
Most dearly; and this will the arrow be;
From exile's bow that will the first be shot.
Thou must have proof how bitter 't is to taste
The bread of others, and how hard the way
When going up and down by others' stairs:
And what will press upon thy shoulders most,
Will be the false and disunited hand.
With whom into this valley thou must fall;
Who all ungrateful, mad and furious,
Against thee will become; but in short time

**They, and not thou, will have a wounded brow.
Of their stupidity, its own results
Will be the proof, and for them 't will be well
That thou hast made a party of thyself.'**

* * * *

Then he went on : " My son, this is the gloss
Of what was told to thee; behold the snares
Which behind few years lie in wait for thee,
Yet envy not thy fellow citizens;—
Knowing, thy term of life will be prolonged
Beyond the vengeance of their perfidies."

The translator has done his best with the beautiful simile with which Canto xxiii. of the 'Paradise' opens.—

**Like to a bird, in the loved foliage
Couched by the nest of her sweet progeny
Throughout the night that hides the things of earth,
Who for the sight of their desired regards,
And for the quest of food for their repast,
Wherein hard labours sweet to her become,
On the open spray anticipates the time,
And with an ardent gaze awaits the sun,
Earnestly looking for the birth of day,
So stood the Lady mine." ***

Part of the interview with Sordello in Purgatory (Canto vi.), which leads to one of the poet's sternest passages of irony, runs well in Mr. Pollock's version.—

" But see, a Spirit yonder, who, withdrawn
Alone and solitary, towards us looks:
He will instruct us in the shortest way."
To him we made approach : O Lombard Soul,
How lofty and disdainful didst thou stand,
How grave and noble in thy moving eyes!—
Silence he broke not with a single word,
But let us come to him, and only looked
As does a lion couching in repose.
Virgil drew nearer to him, and besought
That he would indicate the best ascent :
And he to his request no answer gave,
But of our native pride and of our life
Made question; and my well-loved guide began :
" Mantuan, when that soul, before so rapt,
Towards him sprung from whence he first had stood,
Saying : ' O, Mantuan, I am Sordello,
One of thy country,' and the two embraced.
Ah, Italy! enslaved, the inn of woe,
Ship without pilot in a mighty storm,
Mistress of no lands, but a very bordel!
This generous spirit was impatient thus
To pour caresses on his countryman :
And yet in thee remain not without war
The living men; and one the other tears,
Of those whom circles the same moat and wall.

* * * *

My Florence! well indeed mayst thou be pleased
With this digression :—thee it touches not;
Thanks to thy people, and the pains they take.
Many at heart have Justice, but shoot slow,
For to the bow they take not unadvised ;—
They people have it always in their mouths.
Many refuse the burdens of the state;
But eagerly thy populace responds
Without a call, and cries : " I undertake."
Rejoice indeed : for thou hast good cause why :
For thou art rich, and thou hast peace and wisdom;
Whether I speak the truth, the fact reveals.
Athens and Lacedæmon, that ordained
Their ancient laws, and were so civilized,
To living well made but a small advance
Compared with thee, that weavest such thin web
Of policy, that unto mid November
That lasts not, which was in October spun.
How often, within time of memory,
Laws, institutions, coins, and offices,
Hast thou changed, and renewed thy citizens?
And if thou thinkest well, and seest the truth,
Thyself to a sick woman thou wilt liken,
Who cannot find repose upon her down,
But by her tossing seeks to ease her pain.

Mr. Pollock's notes may generally be commended. He trips once or twice, indeed, as, for instance, when he confounds the two Fredericks (I. and II.) in the note (p. 285), and soon afterwards (p. 296) gives an explanation in another that might have called his attention to the previous error. But such cases are not many; his annotations are succinct, altogether explanatory, and not more frequent than the text absolutely requires,—a greater latitude in illustration, indeed, would have been welcome. The volume is enriched by an extract of the celebrated passage from Villani's Chronicles, containing that notice of Dante which is so interesting as the record of a writer who was a contemporary as well as a countryman of the immortal Florentine.

Selections, Grave and Gay, from Writings, published and unpublished, by Thomas De Quincey. Miscellanies: chiefly Narrative. Edinburgh, Hogg; London, Groombridge & Sons.

ABSOLUTE novelty, we believe, there is none in the present volume. The half-dozen papers of which it is composed have all been published before. Nor is there anything amongst them of peculiar merit. The 'Spanish Military Nun' is romance out-romanced. The 'Last Days of Kant' contains some interesting particulars in reference to the ordinary daily life of the great philosopher; but is over minute in its painful details of his slow advance towards the last scene of all — "sans teeth, sans eyes, sans taste, sans everything." 'Joan of Arc' presents valuable comments upon Michelet. Of the rest, there is little to be said. Mr. De Quincey writes freshly, freely, and often vigorously. He carries his readers along with him whatever may be his passing mood. But he occasionally abuses his power; and in the present volume there are frequent examples of showy, frothy words piled upon one another in reckless profusion, but signifying in the mass much less than we care to indicate. The most solemn theme, and even the loftiest flight of Mr. De Quincey's eloquence, cannot always exclude a favourite joke; nor can any subject—in certain moods of his mind—prevent our being favoured with expressions which savour of that excess of familiarity which borders upon vulgarity. Advantage should have been taken of the opportunity of revision to prune these little redundancies.

The following memorandum respecting changes in the dinner-hour exemplify at once Mr. De Quincey's pleasant chit-chat style—a style in which a very little information goes a very long way towards pleasing the reader—and his carelessness.—

" In Henry VII.'s time the Court dined at eleven in the forenoon. But even that hour was considered so shockingly late in the French Court, that Louis XII. actually had his grey hairs brought down with sorrow to the grave, by changing his regular hour of half-past nine for eleven, in gallantry to his young English bride. He fell a victim to late hours in the forenoon. In Cromwell's time they dined at one p.m. One century and a half had carried them on by two hours. Doubtless, old cooks and scullions wondered what the world would come to next. Our French neighbours were in the same predicament. But they far surpassed us in veneration for the meal. They actually dated from it. Dinner constituted the great era of the day. *L'après diners* is almost the sole date which you find in Cardinal de Retz's memoirs of the *Fronde*. Dinner was their *Hegira*—dinner was their *line* in traversing the ocean of day: they crossed the equator when they dined. Our English Revolution came next; it made some little difference, I have heard people say, in Church and State; I dare say it did, like enough, but its great effects were perceived at dinner. People now dined at two. So dined Addison for his last thirty years; so, through his entire life, dined Pope, whose birth was coeval with the Revolution. Precisely as the Rebellion of 1745 arose, did people (but observe, very great people) advance to four p.m. Philosophers, who watch the 'semina rerum,' and the first symptoms of change, had perceived this alteration singing in the upper air like a coming storm some little time before. About the year 1740, Pope complains of Lady Suffolk's dining so late as four. Young people may bear those things, he observed; but as to himself, now turned of fifty, if such doing went on, if Lady Suffolk would adopt such strange hours, he must really absent himself from Marble Hill. Lady Suffolk had a right to please herself; he himself loved her. But if she would persist, all which remained for a decayed poet was respectfully to cut his stick, and retire. Whether Pope ever put up with four o'clock dinners again, I have vainly sought to fathom. Some things advance continuously,

like a flood or a fire, which always make an end of A, eat and digest it, before they go on to B. Other things advance *per saltum*—they do not *silently cancer* their way onwards, but lie as still as a snake after they have made some notable conquest, then, when unobserved, they make themselves up 'for mischief,' and take a flying bound onwards. Thus advanced Dinner, and by these fits got into the territory of evening. And ever as it made a motion onwards, it found the nation more civilized (else the change could not have been effected), and co-operated in raising them to a still higher civilization. The next relay on that line of road, the next repeating frigate, is Cowper in his poem on 'Conversation.' He speaks of four o'clock as still the elegant hour for dinner—the hour for the *lautes* and the *lepidi homines*. Now this might be written about 1780, or a little earlier; perhaps therefore, just one generation after Pope's Lady Suffolk. But then Cowper was living amongst the rural gentry, not in high life; yet, again, Cowper was nearly connected by blood with the eminent Whig house of Cowper, and acknowledged as a kinsman. About twenty-five years after this, we may take Oxford as a good exponent of the national advance. As a magnificent body of 'foundations,' endowed by kings, nursed by queens, and resorted to by the flower of the national youth, Oxford ought to be elegant and even splendid in her habits. Yet, on the other hand, as a grave seat of learning, and feeling the weight of her position in the commonwealth, she is slow to move: she is inert as she should be, having the functions of *resistance* assigned to her against the popular instinct (surely active enough) of *movement*. Now, in Oxford, about 1804-5, there was a general move in the dinner hour. Those colleges who dined at three, of which there were still several, now began to dine at four: those who had dined at four, now translated their hour to five. These continued good general hours till about Waterloo. After that era, six, which had been somewhat of a gala hour, was promoted to the fixed station of dinner-time in ordinary; and there perhaps it will rest through centuries. For a more festive dinner, seven, eight, nine, ten, have all been in requisition since then; but I am not aware of any man's habitually dining later than ten p.m., except in that classical case recorded by Mr. Joseph Miller, of an Irishman who must have dined much later than ten, because his servant protested, when others were enforcing the dignity of their masters by the lateness of their dinner hours, that his master invariably dined 'to-morrow.'

The decayed poet might have been allowed to retire without going through the ceremony of *cutting his stick*. A little explanation might have been afforded as to what is meant by *silently cancering* one's way onwards. Joe Miller might have been permitted to rest in that grave-yard in Portugal Street, which Lord Palmerston tells us he has not the power to protect from desecration.

The following glance at the superstitions of the ocean and the desert is in better taste and spirit.—

" In this world there are two mighty forms of perfect solitude—the ocean and the desert: the wilderness of the barren sands, and the wilderness of the barren waters. Both are the parents of inevitable superstitions—of terrors, solemn, ineradicable, eternal. Sailors and the children of the desert are alike overrun with spiritual hauntings, from accidents of peril essentially connected with those modes of life, and from the eternal spectacle of the infinite. Voices seem to blend with the raving of the sea, which will for ever impress the feeling of beings more than human: and every chamber of the great wilderness which, with little interruption, stretches from the Euphrates to the western shores of Africa, has its own peculiar terrors both as to sights and sounds. In the wilderness of Zin, between Palestine and the Red Sea, a section of the desert well known in these days to our own countrymen, bells are heard daily pealing for matins or for vespers, from some phantom convent that no search of Christian or of Bedouin Arab has ever been able to discover. These bells have sounded since the Crusades. Other sounds, trumpets, the *Alala* of armies, &c., are heard in other regions of

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the desert. Forms, also, are seen of more people than have any right to be walking in human paths: sometimes forms of avowed terror; sometimes, which is a case of far more danger, appearances that mimic the shapes of men, and even of friends or comrades. This is a case much dwelt on by the old travellers, and which throws a gloom over the spirits of all Bedouins, and of every caravane or caravan. We all know what a sensation of loneliness or 'ceriness' (to use an expressive term of the ballad poetry) arises to any small party assembling in a single room of a vast desolate mansion: how the timid among them fancy continually that they hear some remote door opening, or trace the sound of suppressed footsteps from some distant staircase. Such is the feeling in the desert, even in the midst of the caravan. The mighty solitude is seen: the dread silence is anticipated which will succeed to this brief transit of men, camels, and horses. Awe prevails even in the midst of society; but, if the traveller should loiter behind from fatigue, or be so imprudent as to ramble aside—should he, from any cause, once lose sight of his party, it is held that his chance is small of recovering their traces. And why? Not chiefly from the want of footmarks, where the wind effaces all impressions in half an hour, or of eyemarks, where all is one blank ocean of sand, but much more from the sounds or the visual appearances which are supposed to beset and to seduce all insulated wanderers. Every-body knows the superstitions of the ancients about the *Nympholeptoi*, those who had seen Pan and the nymphs. But far more awful are the existing superstitions, throughout Asia and Africa, as to the perils of those who are phantom-haunted in the wilderness. The old Venetian traveller, Marco Polo, states them well: he speaks, indeed, of the Eastern or Tartar deserts; the steppes which stretch from European Russia to the footsteps of the Chinese throne; but exactly the same creed prevails amongst the Arabs, from Bagdad to Suez and Cairo—from Rosetta to Tunis—Tunis to Timbuctoo or Mequinez. 'If, during the daytime,' says he, 'any person should remain behind until the caravan is no longer in sight, he hears himself unexpectedly called to by name, and in a voice with which he is familiar. Not doubting that the voice proceeds from some of his comrades, the unhappy man is beguiled from the right direction; and soon finding himself utterly confounded as to the path, he roams about in distraction until he perishes miserably. If, on the other hand, this perilous separation of himself from the caravan should happen at night, he is sure to hear the uproar of a great cavalcade a mile or two to the right or left of the true track. He is thus seduced on one side: and at break of day finds himself far removed from man. Nay, even at noonday, it is well known that grave and respectable men, to all appearance, will come up to a particular traveller, will bear the look of a friend, and will gradually lure him, by earnest conversation, to a distance from the caravan; after which the sounds of men and camels will be heard continually at all points but the true one; whilst an insensible turning, by the tenth of an inch at each separate step, from the true direction will very soon suffice to set the traveller's face to the opposite point of the compass from that which his safety requires, and which his fancy represents to him as his real direction. Marvellous, indeed, and almost passing belief, are the stories reported of these desert phantoms, which are said at times to fill the air with choral music from all kinds of instruments, from drums, and the clash of arms: so that often-times a whole caravan are obliged to close up their open ranks, and to proceed in a compact line of march.'

Hence it was, according to Warton, that Milton derived his—

—calling shapes and beckoning shadows dire,
And very tongues that syllable men's names,
On sands, and shores, and desert wildernesses.

MINOR MINSTRELS.

A Batch of War Ballads. By Martin F. Tupper. (Bosworth.)—Mr. Tupper's lyre is always ready. If he has not the talent he has the readiness of an *improvisatore*, who will give you off-hand a poem as long as the 'Inferno'

on any subject, from Love to Electricity. Our astonishment at the promptitude of Mr. Tupper's prolific muse is, however, considerably abated when we open his hundredth volume of rhymes. If Mr. Tupper is indeed the "sweet psalmist of Bloomsbury," it does not say much for our poetical taste. There is a potency of the commonplace about these ballads we have seldom seen equalled,—a harmony delightful to the ear of musical beadle-dom,—a Valentine rhythm that is provokingly wearisome. Take one stanza—in this case one is better than a dozen.—

And what if they fight? can it matter to us
That Russ worry Turk, and Turk worry Russ?
That two fierce fanatics manage at length
To weaken each other's barbarian strength,
And Sultan and Czar, from their pinnacles hurl'd,
Both bleed in the dust for the gain of the world?
Can it matter to us? what need that we fight
For Muscovite insult, or Mussulman right,
For Mahomet's Turkey, presuming on Fate,
Or Petersburg tyranny, founded on hate?

The Prince and the People: a Poem. In Two Cantos. By Mrs. Yorick Smythies. (Skeffington.)—These verses were intended to be a poetical defence of Prince Albert against a popular outcry, which unluckily subsided before the poem could be published. It describes how the Prince smiles and how he bows,—reminds us of his "stately beauty" and of his fair cheek, pale with emotion,—compares him to Aristides, and dwells much upon his "princely calm." The opening outburst is so worthy of Tilburina that we cannot resist quoting it, with all its lavish notes of admiration.—

What angry tumults burst upon the ear!
What coward lies are whispered far and near!
What sudden change!—what traitor-work is this?
For loyal *vivas!* bark, the coward his!
The Janus glance—the nod, the shrug, the hint!
(Oh souls of falsehood! and oh, hearts of flint!)
Your Prince defenceless as a woman stands,
While envy blackens! and while malice brands!
See! Royal martyr, see!—oh! shame! oh! sorrow!
To-day the shrine, the pillory to-morrow?...
First to thy statue do they bow the knee!
Then, burn thy Royal self in effigy!!!

The Songs and Small Poems of the Holy Scriptures; also, the Lamentations of Jeremiah. New and literal translations from the Hebrew text of Vander Hooght, 1705. (Hatchard.)—It is an interesting attempt, and one that has been often made, to throw our English prose into metrical lines, so as to preserve the real character of Asiatic poetry. The following version of one of the prophecies of Balaam shows how much more wild and impetuous the words flow when thrown into this form:—

And he uttered his oracle, and said,—
"From Aram led me Balak king of Moab,
From the mountains of the East,—
'Come, curse for me Jacob!'
'And come, execute Israel!'
How curse, whom God cursed not?
How abhor, whom Jehovah abhorred not?
For from the head of the rocks I see him,
And from the heights behind him.
Lo! the people shall dwell alone,
And with the nations shall not be reckoned.
Who can count the dust of Jacob?
And the number of the quarter of Israel?
My soul would die the death of the upright,
And my end would be like his!"

Nebraska: a Poem, Personal and Political. (Boston, Jewett & Co.)—This poem is so full of local allusions to "caucuses," and "Hampshire grit," &c., that we can really only make out that it is written by a strong anti-Slavery advocate of the spasmodic school of poetry, and an admirer of Uncle Tom. The lines are alternately powerful and vulgar, but have still a tone of impetuous sincerity and strong party feeling, uncontrolled by much taste or courtesy. The following song is rough, but nervous:—

With heart of fire and joints of steel,
With sighing valve and groaning wheel,
With startling scream and sweeping stroke,
With showers of sparks and clouds of smoke,
The iron steed the train is bringing;
So look out while the bell is ringing!

A sheet of fire illumines the track
When Night reigns in her tent of black;
And as the progress of reform
Sweeps on through cloud, and sun, and storm.
'Tis Freedom's song the mass are singing;
So look out while the bell is ringing!

The slave will doss his yoke and chain;
The drunkard will not drink again;
The soldier flings his sword away;
We see the dawn of that glad day;
Good news the harnessed lightning's bringing;
So look out while the bell is ringing!

A Poem and a Pamphlet. (Chapman & Hall.)—The author writes a poem to the 'Memory of Wellington' in order the better to aim a diatribe at Lord Aberdeen, whom he reminds of the fate of Strafford, and ends with a lament over the decadence of England.

Glimpses of the Unseen. By A.L.O.E. (Edinburgh, Gall & Inglis.)—A pleasingly-written volume of religious verses, but with no claims to poetic insight. The first poem, 'The White Shroud,' is founded on the Highland superstition that those who were endowed with the gift of second-sight beheld a shroud wrapped round the bodies of those who were soon to die. The higher it rose the nearer was their death. The authoress fancies herself in a ball-room on New Year's Eve, and predicts the death of the officer, the belle, the student, &c., and exhibits much womanly tenderness of feeling, but no vigour or originality. Her best thought is the following simile:—

Affliction to a pious mind,
Is like the rude tempestuous wind
Which sweeps th' Eolian harp, and there
Wakes but the melody of prayer!

The Sceptre of Tara; or, the Two Queens.

A Poem. (Dublin, Milliken.)—The author shows by some twelve long cantos that he is a fair master of the monotonous grandeur of our old heroic measure. The scene is laid in Ireland, in those early days when rent was paid and taxes were not,—before landlords took to wearing ball-proof waistcoats, or kept their coffins ready made under their sideboards,—before St. Peter had turned out the Chaldean Bel, and when each bog had its own independent monarch, who enjoyed all the delights of royalty, not excepting the ague. Every nation, like every individual, has a Paradise from which he has been driven by the angel Experience. The past is this Paradise. The desert that scorches the pilgrim's feet to-day will grow into a blooming Eden in the mirage of the memory of to-morrow. The greater the misery of the present the more fondly do we look back to this beautiful distance, forgetting that the ground we now water with our tears will be itself the horizon of the future. The Greeks had their golden age when Saturn reigned upon earth, the Romans in the fabulous equality of the First Consuls, the Troubadours in the pleasant days of Charlemagne and the Peers of France,—so Ireland now shuts its eyes on roofless cabin and crowded sea-shore, and churchyards billowy with the graves of the famished, and bethinks herself of kings clad in wolf-skins and wearing gold collars round their necks and golden bossed sandals on their feet, and of halls where the harpers harp and the mead mantles in the horn, and all was happiness in a land without middlemen and without agitators. The following lines will convey a good impression of the author's fluency. His plot is too long even to condense.—

In vain!—I cannot shape it, nor can frame
The word, Oh Holy One! to praise thy name;
My daring hand had snatched the pen to write,
But thought shrank humbled from the blaze of light:
What art thou?—who can fathom?—who believe?—
What lip express thee? or what heart conceive?—
What thought is his, that tracks, from star to star,
Thy going forth, illimitably far?
What time thy voice the deep re-echoes o'er,
And startles space in its remotest shore;
When, bursting into being, some new world
Rolls at thy word, in orb obedient, hurried?

What is thy shape?—where is thy dwelling-place,
Overlooking all the amplitudes of space?
Where wert thou long ago?—or how employed
While yet the mighty deep was all a void?
Ere yet creating worlds thou didst commence,
Or the first seraph started into sense.

Helen: a Poem. In Three Parts. (Marshall.)—A short tale of village seduction, but with little to redeem its monotony and want of originality. Of course, we are as usual informed in the Preface that it has been the mere amusement of a few leisure hours. "Your easy writing is hard reading," said Moore,—and our author has yet to discover that what has been an amusement to him may be labour to the reader. A poem written correctly as this is, is not improved by a plentiful sprinkling of conventional phrases.

OUR LIBRARY TABLE.

Sir Gervase Grey. By Mrs. Gordon. 3 vols. (Newby.)—This is equivalent to "three single novels rolled into one." Its chief intent seems to be to set forth the great advantages that would ensue to Scotland, if gentlemen of wealth and ability would dedicate themselves to the service of the Anglo-Catholic Church. This "phase of faith" is illustrated by all the good heroes and heroines in the book; whilst the Low Church party is depicted in the most unpleasing and unbecoming light possible. On these points, every writer has a right to exercise "solely sovereign sway and masterdom" within the compass of his own book; but we protest, in the name of English literature in general, against any one talking of the "dready Calvinism of 'Pilgrim's Progress.'" We should as soon expect to be told of the "effectual calling" of 'Robinson Crusoe,' or the "Baxterian tendency" of 'Paradise Lost.' It is the quality of genius to be Catholic, and to swallow up all sectarian epithets which cannot be used towards it without a breach of the reverence which is its due. For the rest, 'Sir Gervase Grey' is a clever novel, and amusing to read. It is too diffuse, and concerns the lives and fortunes of too many people; to say nothing of numerous episodes concerning individuals dead and gone. It is impossible to give an outline of the story, or to keep the characters distinct; for amidst the beauties, and virtues, and romantic incidents belonging to the Greys, the Claveringtons, the Monros and others, the reader feels as much bewildered as if he had been turned loose upon the "Milky Way." The descriptions, both of scenery and sentiment—the dress, decorations, and personal charms of the heroines—the furniture of their drawing-rooms—and the white foreheads of the heroes—are sadly too much in the sumptuous style of the chroniclers of fashion. It is, however, as we said, an amusing book; and told in a steady-going, old-fashioned style, which does not defraud the reader of details.

Tilbury Nogo; or, Passages in the Life of an Unsuccessful Man. By the Author of 'Digby Grand.' 2 vols. (Chapman & Hall.)—We have met with this "unsuccessful man" before, not in the columns of the *Sporting Magazine*, where the tale of his disasters was originally published in fragments, but in novels by Hook and Hood, and sketches by Poole, Peake, and other writers of their "period,"—which displayed how sorrowful "sport" could be to those in whom ambition was greater than discretion,—how vanity could deceive itself in the arrangement of its love matters,—and how a large fortune could be "diffused"—not to speak of so vulgar a thing as waste—by its possessor, without being of much use or enjoyment to him. Geniality and feebleness in one, however, have rarely, if ever, ridden a wilder steeple-chase than under the costume of Mr. Tilbury Nogo; and we believe that, without any undue constraint of language, this chronicle of his misadventures might be called a tale of truth, for the profit of youth,—supposing, that is, that Youth ever profited on being shown by Middle Age the falls, sprains, bruises, and fractures to which the man is liable who mounts on horses rather because it is the fashion to ride, than because he has equestrian blood in his veins and equestrian hands to his body.

Cyclopaedia of Biography: embracing a Series of Original Memoirs of the most distinguished Men of all Times. Edited by E. Rich. (Griffin & Co.)—In this book we have a capital idea, very imperfectly and incompletely realized. The idea was, to engage the services of a number of writers, specially acquainted with departments of biography, to write the lives of illustrious men—so as to obtain, as the result, a picture of the several personages full of colour, movement and variety, as well as an exact representation of dates, facts and minor details. The idea was a good one,—but the literary scheme, of which it was a part, did in no way correspond with it in magnitude or importance. How was it possible to obtain light, life and colour in a set of biographies so condensed? There are, probably, nine or ten thousand names on less than nine hundred pages. Some of the lives are written out at greater length than others, as is only just; but in no case is there space enough to paint even miniatures of the men. The rest dwindles into lists of names—the use of which we do not clearly see. If the favour of the public should enable the proprietors to extend their scheme, so as to give shorter lists and longer lives of their "distinguished men," the work might take its place on the library-shelf as one of our really useful books of reference.

The National Debt, and How to Pay it; or, the Financial Condition of the Nation Considered: with Remarks on its Hopes, Fears, and Prospects. (Longman & Co.)—The writer of this volume exerts the privilege of speculative thinkers in disregarding or treating lightly the practical difficulties which beset any state operation, however small, that has a novel character. He proposes that England having incurred certain debts, should pay them off with the property she possesses. According to him, the question is, whether we are entitled to retain our property and not pay our debts. This is ingenious; but the proposal is too vast to justify us in discussing it, even were it within our province.

Healthy Homes, and How to make them. By W. Bardwell, Architect. (Dean & Son.)—If there be not soon a great improvement made in our sanitary regulations, both public and private, it will assuredly not be the fault of those who have power to wield the pen. More has been written on this subject of late than on almost any other connected with social progress; but the result obtained has not been commensurate with the efforts employed. However, something has been done worth doing, considering the difficulty that exists in moving the public to guard against dangers which seem to them rather general than particular in their operation. Every man has some pet preservative of health, which he uses almost in secret, and with great assiduity; but few can bring themselves to believe that disease may come from underground, from the next door, or the next street. Such books as this of Mr. Bardwell's, therefore, are necessary, and will be necessary for some time. All his suggestions may not be wise or practical; but he has carefully studied his subject, and may be read with advantage both by architects and those generally interested in improvements by which health may be secured and life prolonged.

The Australian Emigrant: a Rambling Story, containing as much Fact as Fiction. By G. H. Haydon. (Hall & Co.)—Mr. Haydon's style is rather diluted. He has few of the qualities necessary in the writer of romance,—especially no power of dialogue. His bushmen pick their words wonderfully. "My feet are hardened," says one; "I fear me, if it were not that Nature is a good shoemaker, whose soles improve the more we wear them, I should be sadly at a loss." In this gentry-mad way most of the characters express themselves, so that the reader's belief is not earned. There is some interest, however, in the story.

God's Image in Ebony is a title that may have been chosen in a reverent spirit, but it appears to us to be in the worst possible taste. It professes to demonstrate the mental powers of the Negro race.—No. VI. of the *Library of Biblical Literature* contains *The Deluge: its Extent and its Memorials*, (beautifully illustrated,)—the last two words being very rashly inserted as part of the title.—The

titles of the following will express their contents:—*Evangelization in Ireland in 1853; being a Brief Narrative of the Mission of One Hundred Members of the Gospel, conducted chiefly in the open Air.*—*Jesus tempted in the Wilderness: three Discourses, by Adolphe Monod.*—*A Letter to the Archbishops and Bishops of the United Church of England and Ireland on the Order for Morning Prayer*, by the Rev. John W. Lester.—*The Observance of the Sanitary Laws, divinely appointed in the Old Testament Scriptures, sufficient to ward off Preventable Diseases from Christians as well as Israelites: a Sermon*, preached by the Rev. C. Richson, with Notes by Dr. Sutherland.—*The Religious Spirit that befits this Crisis*, (second edition,) by J. H. Thom.—*Cyclopaedia of Sacred Poetical Quotations*, edited by H. G. Adams.—*Religious versus Positive Philosophy; or, the Fitness and Reality of the Past: a Sermon*, preached by the Rev. H. W. Kemp, B.A.—*Sleep and Dreaming: a Lecture*, by John Popham, delivered before the Cork Young Men's Association.—*Faith in the Work of the Teacher*, by Henry Morely, Esq. F.R.S.: Address delivered to the Metropolitan Association of Church Schoolmasters.—*The Great Wine Press, popularly called Armageddon; being an Intellectual Buff of Opinions*;—and *The Sunday at Home*, Part I.

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THE EDUCATIONAL EXHIBITION.

THREE months ago we had the satisfaction of announcing that the Society of Arts proposed to add one more to its many claims on public gratitude, by originating a special Exhibition of the various means and appliances employed in carrying

on elementary education in the United Kingdom, some of our largest colonies, the leading countries of Europe, and the United States of America. What was then little more than a happy idea, is now an accomplished fact. Through the zealous co-operation of our Government with those of other nations—some of which displayed quite an unexpected degree of interest in the project,—the praiseworthy exertions of the several educational Societies in this country, and the enlightened activity of private persons whose business it is to prepare the material means of education, a very respectable collection has been got together and arranged in a manner convenient for inspection.

We have spoken of the idea of the Exhibition as a happy one, and such it will be found to be on a moment's consideration. It is one of the natural offshoots of the Great Exhibition of 1851,—that fruitful germ which has already been so productive of good, and is destined to contribute much more largely to the world's happiness. All the arguments that were urged in support of that grand display may with perfect justice be alleged on this occasion. What the Exhibition of 1851 did for the interests of Commerce, Manufacture and Art, the present Exhibition is equally calculated to accomplish for the great cause of Education, which yields to none in important bearing upon the national welfare. If it was desirable to compare notes with our neighbours—to see how we stood with them in point of industrial skill, to mark the departments in which they excel us, to ascertain the causes of their superiority, and to borrow hints from them—it must be no less so in the present case, if Education be a matter in which the country is interested. The best managed of our schools are not yet so far advanced towards perfection as to be incapable of deriving benefit from the plans pursued and the materials employed in others. All have something to learn,—and there is no better method of gaining this needful knowledge than such an interchange of ideas as this Exhibition affords.

But there are special circumstances in connexion with elementary education in this country which render an Educational Exhibition highly desirable. Scarcely any subject has given rise to so many and such violent disputes—disputes not merely about principles and plans, but about matters of fact. The Educational Census lately published will unquestionably do much good in putting an end to the random guessing, daring assertion, furious contradiction, and hopeless uncertainty that have hitherto prevailed on those points which have relation to the extent of elementary education among us. But if we wish to know the quality of this education, and the mode in which it is carried on, we must either be content to take the reports of others second-hand, or personally inspect the various chief establishments, or avoid this inconvenience by visiting an Exhibition such as that which is now open at St. Martin's Hall. If we are really behind our neighbours, not merely as some confidently assert in the provision we make for the education of the people, but also in our mode of teaching those whom we profess to instruct, by all means let it at once be seen and known, that we may be stimulated to immediate improvement. The Educational Exhibition will do more to show us our true position than all the Reports that have been put forth on the subject. We there see at a glance the relative merits of the various Societies and nations represented. It is highly desirable that, if our educational operations are less extensive than the necessities of the country demand, we should in some measure make up the deficiency of quantity by an improvement in the quality; and there is no more likely means of accomplishing this than that of stirring up a spirit of rivalry by a public display.

We now proceed to give some account of the contents of the Exhibition. And here we deem it necessary to state, that at the time of our visit many articles—particularly from abroad—had not been received. Hence the middle of the great hall, which is devoted to foreign and colonial productions, presented rather a bare appearance. With this slight deduction, the general aspect of the room was very animated and agreeable,—the

various objects being arranged in an effective as well as convenient manner. The front of the orchestra is occupied by the Department of Science and Art, which exhibits numerous copies for outline drawing, architectural and mechanical drawing, shaded drawing, coloured examples, and miscellaneous solid forms. These, with the specimens of the five orders of architecture, statues, busts, masks, friezes, pilasters, &c., exhibited by Signor Bunciani, and placed near the wall on each side of the orchestra, at once attract the visitor's attention as he enters the hall from the main staircase; and a closer inspection seems to heighten his estimate of their value. The end of the room opposite the orchestra is well filled with various objects exhibited by the Committee of Council. Along the sides, under the galleries, are the compartments allotted to the leading educational Societies; in the middle are four tables, on which, as we have already intimated, are exhibited the articles from abroad; and the galleries are devoted to philosophical instruments, apparatus, &c. The room appropriated to books,—of which there is a numerous collection supplied by all the leading educational booksellers,—is over the great hall. One of the most interesting features of the Exhibition is to be seen in the Library, which contains the "results of the schools," or articles made by the young people in those establishments, and specimens of work done there. All over the walls in the passages, on the landings as you go up the stairs, and round the galleries, maps and diagrams are hung, and at the foot of the stairs some excellent models of school fittings, desks and seats are exhibited.

It will be seen from this general outline of the plan upon which the Exhibition is arranged, that every available portion of the building has been turned to the best account. When we come to examine separately the contributions of the various exhibitors, our attention is naturally first directed to the three beautiful cabinets in the centre of the great hall, exhibited by the Prince of Wales. One is the cabinet of specimens illustrative of cotton manufacture, presented to his Royal Highness, in 1851, by Messrs. Hibbert, Platt & Sons, and showing all the various stages through which the cotton passes, from its natural state on the plant to its finished manufactured forms. The other two contain very choice specimens of fishes, crustacea, marine plants and vegetable productions used in commerce, such as seeds, roots, fibres, &c. Near these is an excellent model of a group of school buildings suitable for a large rural village, with drawings of the plans, elevations and sections of the buildings, contributed by Earl Granville. One of the most prominent groups under the north gallery is that of the National Society, which includes copy-books, school clocks, globes, stationery, drawing and colouring materials, diagrams, prints, maps, hydrostatical and pneumatical apparatus, Attwood's machine for illustrating the laws of falling bodies, the geometrical solids, a machine for illustrating centrifugal force, sets of the mechanical powers, sectional models of steam-engines, &c. Near these are the contributions of the asylums for the blind, the deaf and dumb, and idiots, which consist of embossed books for the blind and numerous articles worked by these unfortunate classes. The fancy articles, needlework, knitting, crochet, &c.; hair-work in bracelets, brooches, &c.; mats, baskets, shoes and slippers, exhibited by the Schools for the Indigent Blind, are really wonderful specimens of what the blind may be taught to accomplish. Scarcely less astonishing are the drawings, mats, shoes and slippers, exhibited as the workmanship of the unhappy creatures for whom a home has been provided in the Asylum for Idiots.

On the opposite or south side of the hall the British and Foreign School Society is very creditably represented. The articles it exhibits comprise a good model of the Borough Road School—a model of Jerusalem and the surrounding country—a raised map of Great Britain and Ireland—cases of objects to illustrate the lesson-books—models of the pump, diving bell, and inclined plane—a sectional model of a steam-engine, prepared by a British school teacher—plans, maps, globes, drawing materials, diagrams, and apparatus for illus-

trating natural philosophy, geometry, natural history, astronomy—movable letters—reading stands—sheet-lessons for infant schools—and four cases containing specimens of needlework, &c. executed by girls in the schools of this Society. On the whole, this institution seems to bear the palm among its fellows for excellence of educational means. In success of results the Congregational Board of Education takes a high place, if we may judge from the beautiful specimens of perspective and mechanical drawing executed by its students; but we presume these students are inmates of the Homerton College, who are preparing to go out as teachers, and consequently are beyond the ordinary school age. Among the books exhibited by this body we were sorry to observe several controversial publications, which, however calculated to further its peculiar tenets, are certainly ill suited for purposes of education. We turn with satisfaction to the specimens of workmanship executed by pupils in Ragged Schools. They consist of mats, baskets, shoes, and other articles made by boys, and art toys in the shape of dolls' bedsteads and house furniture made by girls,—all of which deserve great praise. We have only time to mention that the cabinets of objects, moral prints, boxes of form and colour, models of schools, and specimens of cotton, silk, linen, iron, copper, tin, and lead in their natural and manufactured states, which the Home and Colonial School Society exhibit, are well worth a careful inspection.

Among the contributions from abroad, those from Norway make decidedly the best show. They consist of drawings, plans, and models of school buildings, apparatus for teaching natural philosophy, stuffed quadrupeds, insects, fishes, and reptiles, maps, and specimens of exercises in writing, composition, mathematics, and the modern languages. America is largely represented in books, maps, and specimens of work done by pupils. The East India Company exhibits a very interesting collection of articles,—comprising, among other things, specimens of pottery made at the Madras School of Arts and Industry, cordage made of plantain and agave fibre, with various models, &c. We may call attention to the very beautiful specimens of Nature-printing exhibited by Messrs. Bradbury & Evans in the south gallery.

In conclusion, we must bestow a word of commendation upon the careful way in which the Catalogue is prepared, and the excellent management which pervades every department. All who are engaged or interested in education ought to make a point of visiting this instructive Exhibition.

FOREIGN CORRESPONDENCE.

Naples, June.

IT is scarcely necessary to remind the reader that the Royal Museum at Naples receives all the objects which are from time to time discovered in Pompeii. The lower portion of the building is devoted to mural frescoes, bronzes, and marble statues; and the Bronze Room displays, perhaps, the finest and most extensive collection in the world. Of late years it has not received many additions, for bronze sculpture is not indeed very frequently found; within the last few weeks, however, a very important contribution has been made to this room, as the Apollo recently discovered at Pompeii has been placed amongst the other bronzes. The statue may now be seen to the greatest advantage. The figure, which is of the size of life, belongs to the Roman period of Art. The repose is admirable, and the listening expression of the face very happy. It is not, however, an idealized form, but it is rather Portrait Art. The directors of the Museum are gradually awakening, I am glad to think, to greater activity. On a late visit, I observed workmen carrying about large terra-cotta architectural ornaments; and on inquiry I ascertained that the closed rooms, which were used as the general depository, had been opened, and that their rich contents were then and there being distributed amongst the various departments of the Museum. Considerable additions had been made to the Gem Room, amongst which the most curious, perhaps, was a glass with a magnifying power—the first example of anything like a microscope, I

believe, having been found in Pompeii. The size of it is about that of a twopenny piece. The discovery of it is involved in mystery, and gives rise to much discussion, for hitherto it has been doubted whether the ancients knew anything more of magnifying power than that which is recorded by Seneca, of a glass globe filled with water. Even in the Middle Ages, if known at all, it was not much employed, and the Dutch claim the invention of the microscope in 1621. Yet, without such an instrument, how, it may be asked, did the Greeks cut those fine gems which now require a glass to read their details and legends? This is not, however, the place to argue such a point,—and I must confine myself to facts. The glass in question was found in the Stabian Street at Pompeii, and is of the simplest construction of the magnifying glass, having flat and convex surfaces. The edge is cut as if it had been placed in a frame, and the colour, as is that of all the glass found in Pompeii, is green. The surface is now so oxydized as to prevent any one from seeing through it; but from its form it must of necessity have possessed a magnifying power. The Academy of Naples will very shortly make their report on this and other objects now for the first time presented to the public. In the same room I was shown some curious specimens of worm silk, only recently brought to light: they are remarkably perfect, and from their appearance must have been dyed crimson; now, however, they are of a red chocolate colour. The texture of the silk is thick, and probably it was woven for male garments,—the togæ, for instance. In a glass case are a great number of gold rings and gems waiting to be distributed, as well as some lumps of colour, which promise much interest. They are those used by the Romans in the fresco painting so extensively practised both on the inside and the outside of their houses in Pompeii. An analysis of those colours might assist us in ascertaining why the paintings of two thousand years ago look so fresh at the present day.

The most recent discoveries in the "contorni" of Naples have been at Pompeii, a bath-house very near the Stabian Gate; a part only of the building has been cleared,—probably the Tepidarium. The roof has ornaments in relief; it is coloured, and does not display by any means a good period of Art. At Postumæa some very important Greek tombs have been discovered, illuminated with frescoes. The Government has sent officers to report on the same, and make copies of the drawings on the walls. The subjects of these drawings are heroic. The Royal Societies are reporting on these and many other interesting subjects; but everything is done here slowly, very slowly, as if intended for the next generation. The amount of antiquarian matter which the last two years have brought to light in this neighbourhood is immense; and yet if one remembers the historical interest of the sites explored, one cannot be surprised. With such sources of wealth, the Museums of Italy ought to be much richer than they are; but in our day, royal patronage in this part of the world is directed rather to the arts of war than to those of peace.

A Catalogue has again appeared, edited by Cav. Aloe, of the pictures belonging to the gallery of his late Royal Highness the Prince of Salerno. The day of sale is not yet fixed, and we are only told that they are on "public sale." H. W.

OUR WEEKLY GOSSIP.

THE last flower-show of the season—our fair readers will be glad to be reminded by a word—is held to-day at Chiswick. Should the weather, with its usual loyalty to the Queen, prove bright, the floral charm at Chiswick, not to speak of the music, the country air, the green sward—particularly green this year—will, doubtless, be very great.

Literary news from New York is not very encouraging. The question of authors' rights has been there mixed up with questions of trade and tariffs,—and will for the present time, at least, have to share the fate of the new American tariff. The bill, embodying Government ideas on the subject, had been referred to a Committee of Ways and Means. After much consideration, this Committee

has reported in favour of certain modifications. These modifications the Cabinet opposes, consequently there is little hope that they will be carried. The craft, then, that so far as literary interests are concerned, bears "Caesar and his fortunes" is the bill of President Pierce's ministry. Against this bill we enter protest. Instead of lessening the disabilities of the English author, it increases them. The abstract justice of the case requires a full acknowledgment of the right of intellectual proprietorship. England has granted to Americans rights which America refuses to Englishmen. She is ready to extend and secure these rights. In the end, America must become just:—that, however, is a question of time. For the present moment, without waiving the shadow of our right, we are content to negotiate on a narrower basis. We ask, at least, not to be put in a worse position than we stood in before. Were there no law in the case, it would be bad enough. The pirates would steal our brains, reprint our books, and undersell us in that vast literary market; but we should not be excluded by a high tariff from all competition with the wrong-doers. Right could take its chance against wrong,—and, doubtless, in America there are many honourable men who would prefer the author's to the pirate's copy. But the duty walls us out. Before the English author can sell his book in New York, against the pirate, he must pay all extra costs of production here, freight and ten per cent. duty. Were this duty taken off, or lessened, it would be something in diminution of the pirate's advantages. We fear it will not. The Committee of Ways and Means propose to reduce this duty to five per cent. Pierce's Cabinet, on the contrary, propose to increase it to fifteen per cent. in the case of all books either reprinted in America or in course of reprinting—instead of ten per cent. as at present—and to make it five per cent. on books not worth reprinting. We confess a difficulty in seeing the beauty of this last concession to English authors. If the pirates find that a book is not worth stealing, the author is allowed to import it at a small duty:—if it be worth stealing, as every good book is, the pirates are protected in their appropriation of the particular book against the competition of its author, by a duty of fifteen per cent. As a rebuke to the reprinters, and as a small concession to justice, we wish the amended draft of the Committee may pass into law:—but we ought to add, that our informants of the country give us little hope that such will be the case.

The Members of the Archaeological Institute have been busy at Cambridge. They met on Wednesday; Prince Albert was present and heard Prof. Willis's lecture. The later days of the week have been given to pleasant excursions and learned gossip on old sites and sayings.

The idea of a grant of 500*l.* to the Geographical Society is now a fact. On Monday the House of Commons voted this sum for the first year,—and we are glad that an annual vote is to be taken for the money, as the purpose and condition of the grant—the better arrangement and disposition of the Society's maps and charts, so as to admit of free and ready reference to these treasures by the general public—will be kept in mind. We understand that the Society has taken, or is about to take, apartments in the immediate neighbourhood of Whitehall. This would be central.

Mr. Patmore writes in reference to the doubt expressed by us last week how far his Memorials are now printed for the first time.—"You state that 'portions of them [the 'Memorials'] are familiar to us—the chapters, for instance, on Hazlitt and Charles Lamb:—hence we conceive that those passages which are strange to us may also have been published in some periodical beyond our reach or recollection.'—In reply, I beg to state that of the twenty-six chapters comprising the Memorials of Hazlitt, only the first eight have appeared elsewhere—in *Douglas Jerrold's (extinct) Magazine*;—and that of the nine other Memorials, no portion has appeared elsewhere, except about two-thirds of the brief sketch of Lady Blessington (in *Bentley's Miscellany*); and about the same proportion of that of Charles Lamb (in the *Court Magazine*): these portions forming together only

about one-half of a single volume out of the three of which the work consists. With reference to the 'late history' which you ask for of the Charles Lamb autograph drama, I willingly supply an inadvertent omission, by stating that it came to me with the *Sheridan autographs*. How it got into Sheridan's hands, and came to be treated by him as his own property, I have explained, so far as I am able, at pp. 306-7, vol. 1, in passages which you seem to have overlooked. My sole reason for not referring in my Preface to the previous appearance of a small portion of the 'Memorials' was, that the fact is more than once recognized in the body of the work.

"I am, &c. P. G. PATMORE."

—We very willingly give Mr. Patmore the benefit of his explanation. Nevertheless, seeing that he admits in detail all that we had expressed very generally in the way of doubt, we do not clearly see how our words can be deemed "injurious to the character and interests of the work."

From Paris we learn that M. C. Bernard has been elected a Member of the Academy, Department of Medicine, in the room of M. Roux.

Our Neapolitan Correspondent says:—"The most interesting and wonderful bit of gossip which I have to send you is, that a Crystal Palace is to be built in Naples! I do not know whether I am safe in asserting that this bit of news has as yet got beyond the category of the *on dits*. It is, however, said, and believed, that the King has approved the plan, and pointed out the Villa Reale, close to the sea, as the site. The intention is, to devote the building to works of Art and Science, and thus to form a permanent depot for exposing the industry of the country."

Last week we noticed the *Soirée* given at the Architectural Museum to a number of distinguished guests; this week there has been a *Soirée* of workers, with many of the same guests invited to meet them. Here, again, we have another instance of the growth of kindly and liberal sentiment between class and class—a sentiment which, in its action, tends to elevate the artisan into the artist. Such gatherings as these are influential for good beyond the immediate circle:—as a pebble dropped into a lake makes the whole vibrate in answer.

This has been a busy week with the Society of Arts. On Monday a large gathering of the friends and members met at Sydenham, under the auspices of Earl Granville, who acted, in the absence of the Duke of Newcastle, as spokesman of the day. The meeting was a pleasant one. The members seemed to enjoy the good things of Nature and Art with the strong relish of men who had earned them by good deeds. As the chairman remarked, a Society that feasts only once in hundred years, helps to qualify the assertion, that Englishmen can do nothing except at a dinner.—On Tuesday Prince Albert met the members at St. Martin's Hall to inaugurate the Educational Exhibition,—of which we have spoken elsewhere in detail.

Mr. Kerslake has written to us again on the subject of the "Perverse Widow." We allow him his "last word"; having expressed our opinion and our doubt, we have little to add, nothing to retract. He says:—"In respect to your objection that the first of the two signatures of Mrs. Boevey, dated 1688, seems to have been altered, I am very sure that there are no indications of recent alteration. I would urge, in explanation, that the blotting out of the verses which follow implies that the allowing the preceding signature to remain was of deliberate purpose, consistent with which might have been the impulse to make plainer some of the letters which may have been indistinctly written, and I think that the colour of the ink, &c. will be likely to confirm this view. I suppose that the second signature, which follows the blotted verses, and is dated 1691, was added at the time when the blotting took place. It is recorded on her tomb at Westminster (as given by Ballard) that she died in 1726, at the age of fifty-seven, and on her tomb at Flaxley that she became a widow at the age of twenty-two, from which it results that 1691, the date of the second signature, was the year of her widowhood,—the verses, therefore, would seem to have been written during her married life and blotted out after she had become a widow. I will

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go on to hazard an explanation of the writing on the title-page, in which occurs the name of her "confidante" and executrix, Mary Pope, by suggesting that it was written by Mrs. Pope in token of its being her property, in conjunction with a commemoration of its having belonged to her deceased patroness and friend. I am, &c.

"THOMAS KERSLAKE."

"Bristol, July 4."

—Here we must leave the matter. Our own impression is, that the book may have formerly belonged to Charles Boevey—a pamphlet writer of that time—of whom very little is known—and that the signature may have been originally "Charles Boevey," the pamphleteer, not Catherina Boevey, the Perverse Widow.

An attempt is being made to found a Museum at Bath. Mr. Charles Moore has given a large collection of geological specimens to his fellow citizens, and Mr. F. Field has offered some important additions in the mineralogical department on condition that the collection shall be at all times open and free of access to the general public. The imposed condition is as notable as the gift. We rejoice to see the proofs of this more liberal and enlightened spirit turning up on every side—fostered by Parliamentary grants and supported by private beneficence. The donations of Messrs. Moore and Field have set the people of Bath to work in a good cause. The old home of gossip and scandal, whose chiefest illustration was hereto-for its picture of

Folly at full length,

now finds it desirable to found "a Museum worthy of the City." Fancy a museum "to be always open" to the unwashed in the city over which Beau Nash once ruled despotically! Here is a sad break in the old traditions. How poor Nash must groan in his grave over the degeneracy of the age!

One of the largest collections of coins in private hands has been distributed by Messrs. Sotheby & Wilkinson. The most remarkable coin in the series was a pattern in gold of Charles the First. It is believed to have been proposed for a five-pound gold piece, which was never struck. On one side it had a bust, bare-headed, in armour, with the lace collar; reverse, a fine boldly-struck garnished shield, with the royal arms inscribed, "Florent Concordia Regna." This piece sold for 260*l.*, the highest price any single coin has ever brought. This curious piece is said to have been presented by Charles the First to Bishop Juxon on the scaffold on the morning of execution. Lot 1,238 was a quarter-sovereign of Charles the First, pattern in gold, 27*t. 10s.*—lot 1,267, a half-crown of the Commonwealth, pattern in silver, by Ramage, 24*t.*—lot 1,268, a pattern shilling of the same, by Ramage, 20*t. 10s.*—lot 1,271, a half-crown of the Commonwealth, by Blondeau, 1651, 13*t. 15s.*—lot 1,279, a crown of Oliver Cromwell, laureated bust to the left, 28*t.*—lot 1,288, two-shilling piece of the same, pattern in silver, 18*t. 5s.*—lot 1,289, a shilling of the same, 9*t.*—lot 1,293, a sixpence of the same, 35*t.*—lot 1,294, a fifty-shilling piece of Oliver Cromwell, pattern in gold, 41*t. 10s.*—lot 1,296, a half-broad of the same, pattern in gold, 21*t.*—lot 1,373, the famous petition crown of Charles the Second, by Simon (this beautiful coin had unfortunately a slight scratch of two or three letters in front of the bust), 56*t. 10s.*—lot 1,374, the Reddite crown, from the same die as the last, but the inscription on the edge is, "Reddite Quae Caesaris Caesari," &c., 74*t.*—lot 1,454, a pattern for a crown, in silver, of William the Third, the portrait different from the usual ones (1696), 14*t. 14s.*—lot 1,460, a proof of a shilling of William the Third (1699), 11*t.*—lot 1,480, a five-guinea piece of Anne, a splendid bust to the left, reverse, four shields crowned, 16*t.*—lot 1,499, a proof of a shilling of Anne, in silver, fine and very rare, 14*t. 5s.*—lot 1,501, a pattern for a guinea of Anne, bust with a lock of hair over the neck, which is bare, reverse, the shields with the royal arms and sceptre between, and the letters A R joined in the centre, extremely rare, 51*t.*—lot 1,542, a George the First pattern for a half-crown, in silver (1715), rare, 11*t.*—lot 1,580, a five-guinea piece of George

the Second, 10*t.*—lot 1,642, George the Third five-guinea piece, bust, with young head, 1770, fine and rare, 19*t. 5s.*—lot 1,646, a pattern for a five-pound piece of the same, by Pistrucci, 20*t. 5s.*—lot 1,734, pattern for a crown of George the Fourth, in silver, 1829, 10*t. 5s.*—lot 1,758, a William the Fourth, pattern crown in silver, by Wyon, fine and rare, 10*t.*—lot 1,770, a proof from the crown die, struck in gold, 10*t.*—lot 1,782, proof crowns, in silver, of Victoria (1844 and 1847), 10*t. 10s.* Among the Irish coins were,—lot 1,879, the Cork groat of Edward the Fourth, 10*t.*—lot 1,895, Mary, groat bust, crowned to the left, reverse—harp and M.R. crowned, inscription, "Veritas Temporis Filia," 20*t. 10s.*—lot 1,907, siege money, Inchiquin sixpence, 10*t. 10s.*—lot 1,908, a ninepence, nine annulets within a circle, 27*t.*—lot 1,909, a sixpence, six annulets, 10*t. 10s.*—lot 1,910, a groat, six annulets, 10*t. 15s.* Among the Scotch coins most worthy of notice, were,—lot 2,034, a testoon of Mary, bust, crowned to the right, reverse—shield with arms crowned, "Da Pacem Domine," (1553), 7*t.*—lot 2,045, a half-testoon of Mary, 8*t. 2s. 6d.*—lot 2,057, a half-lion, in gold, obverse, shield crowned, reverse, M.R. crowned, 10*t. 5s.*—lot 2,074, a James the Sixth forty-shilling piece in silver, bust in armour crowned, sword in hand, reverse, shield with the Scotch arms crowned, inscribed, "Honor Regis Judicium Diligit" (1582), 13*t. 5s.* In the Anglo-Gallic series were,—lot 2,190, a Henry the Eighth Tournay groat, 7*t. 7s.*—lot 2,216, the Mouton of Henry the Fifth, obverse, the lamb holding the banner and cross, reverse, a cross with the *fleur de lis* and lion in alternate quarters, a flower in the centre, 25*t. 10s.*—lot 2,256, colonial coins, Lord Baltimore shilling, sixpence and groat, struck for Maryland, 11*t. 5s.*—The sale produced, in the aggregate, 7,054*l. 8s.*

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY will close upon SATURDAY, the 22nd inst. Admission from 8 till 7 o'clock, 1*s.*; Catalogue 1*s.*

BRITISH INSTITUTION, Pall Mall.—THE GALLERY, with PICTURES BY ANTHONY VAN DYCK, AND DECEASED BRITISH ARTISTS, is OPEN daily, from 10 to 6. Admission, 1*s.*; Catalogue, 1*s.* GEORGE NICOL, Secretary.

WILL SHORTLY CLOSE.
SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTIETH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East, from 9 till dusk.—Admission, 1*s.*; Catalogue, 6*s.* JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTIETH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 33, Pall Mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1*s.* JAMES FAHEY, Secretary.

THE FRENCH SCHOOL OF THE FINE ARTS, No. 121, Pall Mall, opposite the Opera Colonnade.—This Exhibition will positively close on Saturday, the 19th inst.—Admission, 1*s.*; Catalogue, 6*s.* Open from 10 to 6 o'clock daily.

GALLERY OF GERMAN PAINTINGS.—THE SECOND ANNUAL EXHIBITION OF THE WORKS OF MODERN GERMAN MASTERS is NOW OPEN daily, from 9 a.m. till dusk.—Admission, 1*s.*—Gallery, 168, New Bond Street, next door to the Clarence Hotel.

COLOSSEUM, Regent's Park.—Admission, 1*s.*—The original PANORAMA of LONDON, BY DAY, is exhibited daily, from half-past Ten till Five. Museum of Scientific Curiosities, 1*s.*—The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till Five, and during the Evening—CYCLOPAMA, Albany Street, is NOW OPEN, with a magnificent Panorama of NAPOLEON'S EXPEDITION OF 1812, &c., with the present state of the Ruined City. These Views have been long in preparation, and will be exhibited with all the resources of this vast Establishment, Daily at Three and Eight o'clock.—Admission, 1*s.*; Reserved Seats, 2*s.*

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—SEAT OF WAR.—SEBASTOPOL, with all its ramifications from the Admiralty drawing, by Lieut. Montagu O'Reilly, H.M.S. Retribution, is now added to the DIOGRAMA of the DANUBE and BLACK SEA.—Daily, at Three and Eight.—Admission, 1*s.* 2*s.* and 3*s.*

ROYAL POLYTECHNIC INSTITUTION, 309, Regent Street, under the patronage of H.R.H. PRINCE ALBERT. An EXHIBITION in the LANSDOWNE ROOMS, the Institution having been placed by the RESIDENT DIRECTOR, Mr. J. H. PEPPER begs leave to inform the Public that the EXHIBITION WILL BE CLOSED from the 7th inst. UNTIL MONDAY the 17th, when it will RE-OPEN with very MATERIAL ALTERATIONS and IMPROVEMENTS in SEVERAL DEPARTMENTS.—Models of Manufactures and Works of Art for exhibition may be sent in any day, between Eleven and Five o'clock.

ROYAL POLYTECHNIC INSTITUTION.—Patron, H.R.H. PRINCE ALBERT. Mr. PEPPER begs to announce that the CONVERSAZIONE inaugurating the NEW MANAGEMENT will take place on THURSDAY EVENING, the 13th inst., at 9 o'clock. JOHN WALTER, Esq., M.P., will kindly deliver the OPENING ADDRESS, and in addition to various subjects, those which will come mainly from Paris, to exhibit his beautiful EXPERIMENTS in OPTICS with the ELECTRIC LIGHT.

SCIENTIFIC

SOCIETIES

ROYAL INSTITUTION.—April 28.—Sir C. Fellows, V.P., in the chair.—Prof. E. Forbes read a paper "On the Manifestation of Polarity in the Distribution of Organized Beings in Time."

July 3.—W. W. Bird, Esq., V.P., in the chair.—Messrs. R. W. Blencowe, J. M. Heathcote, T. Sopwith, and R. Stephenson, were elected Members.

SOCIETY OF ARTS.—July 5.—The following were elected as the officers for the ensuing year; the names printed in italics were not in last year's list. President: H.R.H. Prince Albert. Vice-Presidents: Lord Ashburton; Harry Chester; H. Cole, C.B.; C. Wentworth Dilke; W. Ewart, M.P.; Earl Granville; Lord Robert Grosvenor, M.P.; Earl of Harrowby; The Dean of Hereford; H. T. Hope; J. Hume, M.P.; W. Hutt, M.P.; G. Moffatt, M.P.; Duke of Newcastle; Lieut.-Gen. Sir C. Pasley, K.C.B.; S. M. Peto, M.P.; Dr. L. Playfair, C.B.; J. S. Russell; W. Tooke; Bishop of Winchester. Council: Lord Berriedale; W. Bird; Rev. Dr. Booth; T. De la Rue; Lieut.-Col. Eardley-Wilmot, R.A.; Viscount Ebrington; P. Graham; J. C. Macdonald; Sir J. Ramsden, Bart., M.P.; T. Twining, jun.; G. F. Wilson; T. Winkworth. Treasurers: S. Redgrave; W. W. Saunders. Auditors: W. F. Harrison; M. Marshall. Secretary: P. Le Neve Foster. Financial Officer: S. T. Davenport.

INSTITUTE OF ACTUARIES.—July 1.—Annual General Meeting.—John Finlaison, Esq., President, in the chair.—The Secretary read the Report of the Council on the Progress of the Institute during the past year, also an abstract of the receipts and payments for the financial year ended the 30th of April last. The income of the year exhibited an increase over the average of the last five years, and the expenditure a decrease as compared with the average of the same period. In the course of the session, twenty-two new members had been elected, exclusive of honorary and corresponding members. M. Adolphe Quetelet's name had been added to the honorary list. The donations to the Library continued to be on the usual liberal scale, and included a contribution by Prof. De Morgan of the Manuscripts of the late Francis Baily's works. The following papers had been read during the session:—"On the Education of an Actuary," by Mr. W. H. Porter,—"On the Mortality in the Eagle Insurance Company," by Mr. C. Jellicoe,—"On Decimal Coinage," by Mr. W. T. Thomson,—"On the Classification of Life Policies," by Mr. S. Brown,—"On Deferred and Reversionary Annuities," by Mr. H. Ivory,—"On Interest and Annuities," by Prof. De Morgan,—"On the Sickness and Mortality in Friendly Societies," by Mr. H. Tompkins. All of these would be found in the Journal of the Institute, and abstracts of them in this journal. The paper on decimal coinage had given rise to two discussions, which had resulted in the presentation of a petition to Parliament supporting the plan recommended by the Select Committee of the House of Commons, which sat last year on the subject. The Council had for a long time been engaged in classifying the data obtained from the companies contributing their "extra risk experience"; and Mr. Cheshire, the Assistant Secretary, had devoted much time and attention to the deduction of the preliminary results. It was, however, matter of regret to the Council that they could not hold out the expectation of any very satisfactory termination to their labours, on account of the insufficiency of the numbers involved in the inquiry. Without blinding risks of a wholly incongruous nature, it had been found impracticable to class them into less than six divisions. Of these the largest was that of "North America," and the members would at once understand the unsuccessful character of the investigation when they were informed that in this class the number of deaths at all ages was only 147 (the total number of cases under observation being 6,150). Some useful deductions might nevertheless be made, which the Council hoped would appear very

shortly in the Journal of the Institute.—An amendment was made in one of the clauses of the constitution and laws of the Institute, to provide for an alteration in the mode of voting,—and the meeting elected the following President, Council, and officers for the year ensuing:—*President, J. Finalaison, Esq.; Vice-Presidents, E. J. Farren, H. Ivory, C. Jellicoe, and R. Tucker, Esqs.; Treasurer, J. Laurence, Esq.; Council, J. Borthwick, C. J. Bunyon, M.A., R. Christie, H. D. Dickie, P. M. Dove, G. L. Finlay, F. Hendriks, W. B. Hodge, W. Lewis, D. Lindsay, J. Lodge, B.A., G. H. Pinckard, J. Reddish, W. T. Thompson, F.R.S.E., Esqs.; Honorary Secretaries, S. Brown and J. H. Williams, Esqs.* Those printed in italics are new Members of Council.—The following were elected Auditors for the year ensuing:—F. A. Curtis, A. Day, and P. Scoones, Esqs.

MEETING FOR THE ENSUING WEEK.

TUES. Zoological, 9.—Scientific.

FINE ARTS

NEW PUBLICATIONS.

Aya Sofia (Constantinople), as recently restored by Order of H.M. the Sultan Abdul Medjid, from the Original Drawings by Chevalier Gaspard Fossati. Lithographed by Louis Haghe, Esq. Colnaghi & Co.

THE chief object of going to the East seems to be to return and write a book with great innovations of spelling. Dervish becomes Darveejeh, and Aladdin (our old friend with the lamp) Alahdeen. This is harmless pedantry, it is true, but it is not the less affected and perplexing to the untravelled. We at first glanced at this book as a mere series of mosque interiors, forgetting that *Aya Sofia* means in plain English, Saint Sophia.

This is that great shrine of porphyry that Justinian raised when Constantinople itself was but a city of yesterday. Ten thousand workmen, daily superintended by the framer of the Pandects, heaped together the rich marbles torn from the temples of dying Paganism. Columns from Tadmor and slabs from Ephesus still adorn the fane which has outlived the Empire of its founder. "I have vanquished thee, O Solomon!" said the purple wearer, as he beheld the shrine rise above the towers of a city whose buildings still wore the gloss of newness upon their walls. Torn down once by the factions of the men of the turf of those days, the betters on and abettors of the Blue and Green chariooteers, it was a second time toppled into ruins by an ill-behaved earthquake. But there is luck in odd numbers, says Rory O'More, and the third building stood firm and fast. In 1847 the Sultan gave orders for its reparation. Its destruction seemed already imminent. The vast and hideous buttresses that Selim and Amurath had erected to resist the earthquakes that had shaken it to its foundations were found insufficient to protect the vaults and cupolas which, cleft and gaping, admitted the rain, wind, and snow. Flocks of pigeons and birds of prey clustered together in its crevices, and the leaden roofs were daily mouldering away. In two years, the restorers effected wonders; but a want of money has prevented a complete reparation, and even what has been done is attributed to Redschid Pacha's love of Art. The most endangered portions of the building have been re-constructed, the leadless roofing has been repaired, and the four buttresses of the cupolas have been replaced by a double girdle of iron round its base. Thirteen columns of the galleries of the *Gynæcum*—thrown off their centre by the push of the lateral arches of the dome—have been re-erected. The ancient mosaic has been re-covered and cleaned, and the Imperial tribune rebuilt in the Byzantine style. It now presents a grand type of the origin of Gothic architecture, with its square capitals and their crisp thorny foliage, the quadripartite vaulting, the domes, and the mosaics.

The first view is that of the principal entrance through the Court of the Fountain of Ablutions. The door is a Greek bronze door, and upon it the initials of Theodore and Michael are encrusted in silver. Opposite to this entrance mosaic portraits

of the founders Constantine and Justinian were found, but they have been re-covered with a single coat of paint. The roof is richly ornamented, and the cornice is a luxuriant Roman foliation.

In the porch, which has nine doors, the walls are veneered with precious marbles, and the roof enriched with mosaics on a gold ground. Over one entrance was found a picture representing Constantine the Fourth prostrate before Christ, who was attended by the Virgin and the angel Gabriel.

The grand nave is surrounded by the galleries for the women, supported by one hundred and seven columns of porphyry and *verde antique*. Precious stones and the richest jaspers adorn the floor and walls. The pulpit and seats are all placed obliquely so as to be in a line with Mecca—an arrangement that produces the most singular effect. Silver stars cover the figures of saints, prophets, and cherubim, which are contrary to the Mohammedan law. Gigantic inscriptions in Turkish, containing the names of the first four Caliphs and the twelve Imauns, hang from the pillars. During the holy night of the Ramadan 6,000 lamps, hung by imperceptible wires, light the domes and cupolas of this glorious creation of man. In one of the galleries is the spot where old Dandolo was buried, and near which, according to the legend, a Greek priest, pursued by the soldiers of Mahmoud, suddenly disappeared, the wall closing up after him, like the sliding panels in Mrs. Radcliffe's novels.

In the middle of the square of St. Sophia is a magnificent fountain of marble and porcelain, built by Soliman the Magnificent. Not far from this is the Mosque of Ahmet, erected on the ruins of the old Imperial Palace. So one greatness destroys another,—and fame, like the sign-painter, is perpetually daubing out the king of to-day to clear the way for the monarch of to-morrow. We tread on ruins—we build on ruins. Every sunset is the gorgeous ruin of the noon-day, when at evening the dusk banners of the twilight are flung abroad to proclaim the approach of the sable Cleopatra, the star-spangled mistress of the night.

The views from the minarets of St. Sophia comprehend the Court of the Seraglio, the ancient Church of St. Irene, now a museum of ancient arms, the Bank, the Treasury, and the whole *enceinte*, in fact, as far as the gardens of the Seraglio and the old walls of Byzantium. Before us, the Bosphorus rolls like a vast river—at its mouth lies the Tower of Leander, like a ship at anchor;—on the right, Scutari, on the Asiatic side—to the left, on the European bank, Pera and Tophana, and the long lines of kiosks, palaces, and gardens that are mirrored in the transparent waters. In another view we have the whole harbour of the Golden Horn, as far as the suburb of Ezoub, with the two bridges that join Galata and Pera to Stamboul. In a third, the University founded by the present Sultan, the square of the Hippodrome, the Mosque of Ahmet, and beyond the Sea of Marmora, as far as the promontory of San Stephano, on which stands the Castle of the Seven Towers. The last embraces the Gulf of Nicomedia, with the Prince's Isle to the right, with the snowy peak of Olympus and the mountains of Asia rising behind, and to the left Moda and Bournou.

The work before us is an instance of a great subject badly handled. The plates are woolly and confused; the architectural details slurred into indefiniteness, the figures unmeaning and out of proportion; the relief and *chiaroscuro* are lost sight of, and the colour is washy, undefined, and untruthful. Yet with all defects, and they are many and heinous, nothing can detract from the interest of views, which, though not very skilful, are at least accurate, of one of the grandest shrines ever reared—of a building the interior of which is scarcely known to the European.

FOREIGN CORRESPONDENCE.

crossed the Abruzzi into the Roman States for the harvest. Nightly they return, dancing, with music before them. Two pifferari are in the van, with their pipes; and behind them are the two principal figures in the rich costumes of the country, with ears in their aprons and sheaves on their heads. Another picture, nearly completed, is a scene in Venice. It is a large chamber in one of the old palaces, looking out on the Guidecca, in the direction of the Ducal Palace. Titian, robed in crimson velvet, and accompanied by his pupils and two Venetian dandies, pays a visit to the studio of a former pupil. A curtain is just lifted to show the great master the Madonna of the pupil. Titian is full of grave admiration; the pupils look at it critically; whilst the dandies doff their hats in token of devotion. Tintoretto has yet to be painted by the side of Titian. The *Exhibition of Modern Paintings*, by artists settled in Rome, was opened at the Porta di Popolo. It possesses this year objects of greater interest; inasmuch as, contrary to the usual custom, many good artists have sent their works. It has generally been thought *infra dig.* to do so. Prehnold, a Swiss, has treated a common subject well. It is a girl with sheaves on her head; the face is delicious. Bevilacqua, a Roman artist, has a good landscape, well drawn and composed; though the colouring is perhaps cold, especially for a Roman. Papileu, a Belgian, exhibits several paintings; amongst which is a scene in the Campagna, with oxen drawing a *carrietta*. Coleman, English, has two side views of the Forum, and a landscape with a *carrietta* and oxen and buffaloes in the foreground. The colouring is cold; the drawing is, however, good. But the gem of the Exhibition, and a rare gem it is, is by Bühlman, a Swiss. It is a view from Misenum, over the Bay of Naples, in the direction of Vesuvius. One or two vessels are sleeping on the water with every rag of sail hoisted;—a party in the foreground are fishing in the glassy sea;—one can hear the droppings of the oars;—mariners stand or lie about in the foreground. The time is sunset, and the harmony of colouring is perfectly delicious. Castelli, a Roman, has a good study in the Exhibition, consisting of a rocky gulf, with water and with water-plants. Hook, an English artist, exhibits a distant view of the Colosseum, with a woody foreground; the sky is green rather than blue:—there are, however, hopes and signs of improvement. —*Water Colours*:—Müller, a German, has several paintings of great merit. One is of the Lake Albano, very carefully and harmoniously painted. Knebel, a Swiss, exhibits, perhaps, the two best paintings: a Ruined Temple, and the Temple of Vesta with the surrounding piazza. Dunbar, English, has, also, several water-colour drawings.

H. W.

FINE-ART Gossip.—On the vexed question as to whether the Greeks of the Greek period of Art coloured sculpture,—a question decided in the affirmative by the writers of the Crystal Palace Handbooks,—a Correspondent says:—"I would wish to say a few words with regard to what I consider a mistaken idea, which generally prevails on the subject of colouring sculpture—which was sometimes practised by the Greeks,—and particularly as the example of the Greeks has been advanced by one of the first sculptors of the age, Mr. Gibson, as his authority for colouring his statue of Venus. It is generally supposed that the celebrated Greek sculptors coloured the nude parts of their marble statues. This mistake has arisen from a misconception of the word *circumlitio*, which expresses a painting round (*τερπιχωστικός*), a framing of the borders of drapery, the hair; a painting of the ground around the figures in order to separate and make them stand out, as Quintilian viii. s. 21. shows:—'circumductio colorum in extremitatibus figurarum quā ipse figure aptius finiuntur et eminentius extant.' This practice was confined alone to metopes, bas-reliefs, and the backgrounds of statues in pediments, and all such objects as were placed high up, and were to be seen from a distance:—the effect was calculated for height and distance. The most ancient instances of these are, the metopes of one of the temples of Selinus; a modern instance of which we have in the so-called Wedgwood ware. We may remark further, that

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it was practised only at an archaic period, for Plutarch tells us that the ancient statues (*τα ρά ταλαι τον αγαλμάτων*) were daubed with vermillion; and no stronger evidence can be adduced of the rudeness, antiquity, and we may add barbarism of the art in any nation, than this custom of painting sculpture,—as may be seen in the early sculptures of Assyria, India, and Mexico. The *kavos* applied by the so-called painters of statues (*αγαλμάτων εγκαυστικά*) was not paint or colouring, but white wax melted with oil, which was laid on with a thick brush and rubbed dry: 'Ita signa marmora nuda curantur,' says Vitruvius:—a practice adopted by Canova. On the other hand, we have no proof that the Greeks coloured the nude parts of their statues; on the contrary, we have positive evidence that the master-piece of antiquity (which may be an example to all modern sculptors), the Gnidian Venus of Praxiteles, was colourless. That the Venus de' Medici had her hair gilt cannot be adduced as any evidence, for in the opinion of Flaxman, to whose correct taste this fashion was totally repugnant, it is a deteriorated variety of the Venus of Praxiteles, and, consequently, of a later period, when Art was in a declining and degraded state. We may, therefore, be led to this conclusion: that the custom of colouring sculpture was only practised at the worst periods of Art,—at the archaic period, and when it was in its decline.

H. M. W.

—The point now under consideration is one of texts and interpretations—not one of taste. We have formerly given our reasons for rejecting colour in sculpture on artistic grounds—reasons which would not be influenced by authority. If the Greeks painted their statues, they did wrong:—but we have never yet found reason to believe they did so, at least in the best periods of Art.

A Correspondent of the *Morning Post*, writing from Naples, mentions that the King of Prussia has purchased the 'Tirannova Raffaele,' for the price of 6,000£.—and that a Giotto painted on a panel (to whom sold is not stated) is on its way to this country.

A few valuable pictures, the property of the late W. Cave, Esq., of Brentry House, near Bristol, were sold last week by Messrs. Christie & Manson.—Amongst a crowd of Loutherbourg's, Teniers, Zuccarelli, and other usual auction-room furniture, there were only one or two works really deserving mention. Amongst these was a poor Turner, 'Kilgarvan Castle,' formerly in Lord De Tabley's collection,—a very misty morning effect. Rather from name than intrinsic worth, it sold for 525£. The two most valuable pictures were two Murillos, 'The Assumption of the Virgin,' from Louis Philippe's Spanish Gallery, and 'Joseph in the Hands of his Brethren,' brought from Spain by Mr. Buchanan. The first sold for 725£. 10s., the second for 1,764£. The 'Virgin' was clad in white, with a blue flowing robe; her hands were clasped upon her breast, and a choir of infant angels hovered below. The 'Joseph' was a landscape, with a composition of ten figures. 'The Canal Boat' by Constable, and an 'Abraham and Isaac,' said to be Andrea del Sarto's last picture, realized indifferent prices.

MUSIC AND THE DRAMA

ORCHESTRAL UNION.—Conductor, Mr. ALFRED MELTON.—THE LAST CONCERT will take place on SATURDAY, July 15, at the Hanover Square Rooms, commencing at Three o'clock, and continuing until half past six. Miss Weis, Mr. Benson, and Mr. Weiss. Soloists—Miss Weis, Mr. Alfred Nicholson; Clarinet, Mr. Maycock; Pianoforte, Herr Pauer. Tickets, 5s each, to be had at the Music-sellers.

Mr. F. E. GROSVENOR on the MELODIES OF IRELAND and SCOTLAND, MONDAY, July 10, 1854, at Willis's Rooms, at Half-Past 9 o'clock.—Reserved Seats, 3s; Second Seats, 2s; Back Seats, 1s; may be had at all the principal Music Warehouses. Reserved Seats only at Rob. W. Olivier's Music Warehouse, 19, Old Bond Street, Piccadilly, where engagements may be made for Mr. F. E. Grosvenor.

SACRED HARMONIC SOCIETY.—A few lines will contain all that need be said concerning Mr. Griesbach's 'Daniel,'—which Oratorio was produced yesterday week. It proves *not* to be a new work; since we heard a song from it many years ago (if we mistake not, at the Concerts of the Society of British Musicians, when they were given

in Hanover Square). Further we were told in Exeter Hall that it has been performed before "somehow," and some time since, and somewhere in London. What could induce the *Sacred Harmonic Society* to select it is "a mystery"—as a Liverpool concert-giver was wont to reply when his subscribers called him to account for engaging inferior singers. No musical merit, at all events, can have influenced a Committee who will have nothing to say to Mr. H. Leslie or to Mr. C. Horsley.—Mr. Griesbach seems not to have settled whether he should write light sacred music or heavy secular music; and to have set forth his uncertainty in his score. The singers who took the *solo* parts were Madame Novello, Miss Poole, Mr. Herbert (for Mr. Sims Reeves, who has been compelled by indisposition to give up his late engagements), and Herr Formes. We have received a letter on the subject, on which we may have some comments to offer.

CONCERTS OF THE WEEK.—These seem to become more and more numerous as the season approaches its close, having been lately two or three a day in number,—sometimes a couple under the same roof at the same time—to the distraction of persons having delicate ears, who are naturally distressed when the gentle *smorzando* of some favourite English glee on the first floor is traversed by the far-away "*rabbia*" of some untamed Italian baritone on the basement story, *not*

by distance made more sweet.

—The *Matinée de Baron Celli* was given on Monday at *Willis's Rooms*, contemporaneously with a concert of the *Glee and Madrigal Union*.—At the same time, Mr. W. S. Bennett was "holding his court" (and a full court it was) in Hanover Square;—introducing no new compositions, but playing with more spirit and neatness than we have lately received at his hands. He was assisted by M. Vieuxtemps, Signor Piatti, Madame Novello, and Signor Gardoni.

On Tuesday Mr. John Thomas assembled the lovers of the harp. These will bear us out in commanding this young Cambrian artist. He may yet have neither the power of Parish Alvars, nor the finish or grace of M. Godefroid; but (putting the latter admirable artist out of the question) he would carry off many votes were a championship of his instrument in question. His execution is brilliant and true; and "with time and patience" may come richness and sonority of tone.

The last meeting of Mr. Ella's *Musical Union* was a brilliant one, with M. Vieuxtemps as its leader. We know of no more perfect example of instrumental talent in its highest development than this gentleman exhibits. His tone is magnificent—his mechanism is unimpeachable—his taste is ruled by intelligence. Such artists are of a high value to the musical world, even when they are measured against men of genius;—because whereas they serve as models and lessons, the latter can often be only resorted to as quickening influences—not as types or patterns.—Mdlle. Clauss was the pianist, and did her utmost to give its full poetical meaning to Beethoven's *Sonata alla fantasia*, in c sharp minor, Op. 27. We are disposed to doubt whether the *adagio* can be played by any one so as thoroughly to represent to the hearer the composer's intentions and the player's comprehension. The effort to represent a sustained tone in the melody (required by the composition, though impossible to the pianoforte) can hardly fail to be accompanied by a certain spasmodic exaggeration. Mr. Ella's 'Synoptical Analysis' congratulates himself on "the continued prosperity of the Musical Union, since we are informed, that the season has been less favourable to other institutions. The visitors have not been so numerous as in former years, but our list of Members shows a slight increase." In

taking leave of the writer for this year with all good wishes, we cannot but once again suggest to him an entire reconsideration of the printed matter with which his programmes are embroidered. The self-gloration—the preliminary praise of every one who plays for him,—and the after-citation of compliments in print, which are habitual with him—are, one and all, so many confusions betwixt

caterer and critic—natural to the manufacturer who is 'resolute to recommend his wares, but beneath the dignity of one who professes to exalt Art and to honour the artist.'

That steady and satisfactory young German violinist, *Herr Deichmann*, gave a *Soirée* on Wednesday evening.—Chamber music, was performed on Thursday morning by *M. Maurice van Gelder*; also by *Herr Rosenhain*. The latter gentleman's appeal was twofold, both as a pianist and as a composer, and the composition with which his concert opened, a pianoforte *Trio* (in which he was assisted by Signor Bazzini and M. Jacquard) may be fairly characterized as the most individual new work of its kind introduced this year to our public. The *trio* is written in F minor and A flat major; both languid and sentimental keys—and is peculiar, inasmuch as all the movements are in triple time. Under these circumstances, it is no small praise to say that the work is still not monotonous: its ideas, if not fresh, are gracious; its construction is good, and its fancies tell. In right of this *trio* *Herr Rosenhain* may be ranked, not among the men who make an epoch, but with such skilful and solid writers as *Herren Aloys Schmidt* and *Ferdinand Hiller*: whose existence and activity argue that sound musical education and exhibition are not as yet altogether blotted out of "the book of sympathy" of the German lovers of music.

ROYAL ITALIAN OPERA.—'La Prova d'un Opera Seria,'—with its principal parts filled by Signor Lablache as composer, Madame Viardot as *prima donna*, Signor Lucchesi for *tenore*, and Signor Ronconi as poet (never was *Grub*, of *Grub Street*, presented under so rueful an aspect),—is a sight for every one to see, and a comedy for every one to hear—of the highest quality of Italian merriment. More perfect and pleasant *buffo* singing the stage has never possessed; and the artists act their parts with an ease and self-abandonment only to be gained by the union of experience and consummate skill. The world was never better disposed to relish a laugh than now, when it has so long been treated to every single, double, triple combination of crime and sorrow that romancer can contrive or composer can set in score. Why a boor would an artless, cheerful Italian *mæstro* be, even to those who are the fondest of what is severe and impassioned and exciting in art!—To return to this same 'Prova,'—the droleries of Signor Lablache become only mellower and more unctuous with time; and the public likes familiar drolleries better than new ones. Signor Ronconi's dismal part in the play has already indicated. Madame Viardot sings the waltz from Balfe's 'Maid of Artois,' written for Madame Malibran, with real brilliancy, capitally set off by the caricatured airs and graces, in which the business of the rehearsal scene tempted her to revel. A more merry and equal performance, in short, has never been seen—even at the *Royal Italian Opera*.

It is now advertised that Madame Grisi's farewell nights are to be extended for some more representations, which are to be "positively her last performances in England,"—her departure for America having been postponed till the end of the month. This is welcome news for our Opera public, that is not in the least disposed to lose its *Norma*, its *Lucrezia*, its *Favorite* one hour before the severance is absolutely necessary. Wherefore, then, announce "*positively last*" performances? It will not surprise us if Madame Grisi should, after all, find it inexpedient to visit the United States, and thus should be ready, able, and willing to sing at the *Royal Italian Opera* in 1855.

OLYMPIC.—'Heads or Tails' is the title of a new *comediatta*, arranged from the French of M. Scribe, by Mr. J. P. Simpson, in which Mr. Wiggin, as *Harald Dyecaster*, entrusts all the great turning-points of his life to the toss-up of a halfpenny. Luck favours him throughout; and after having made a fortune in Australia, brings him home to marry, after a few minutes' acquaintance, a fair cousin as the best means of terminating a family Chancery suit. His rival, Mr. Christopher Quale, a gentleman

afflicted with over-much deliberation and a tendency to sneeze, is enacted by Mr. Robson; and loses the lady, after three years' reflection, just as he is about to propose. The trifles was cleverly acted. We must not, however, forget that Mr. Emery has a part which, from his interpretation of it, deserves more than ordinary notice. As the somewhat inascible father of the fair Rosamond (Miss Marston), all parties feel that old Wrangleworth is to be tenderly dealt with; and in regard to him, Dyecaster's usual good fortune seems to fail him. Instead of deciding judiciously on accepting his cousin's hand, the madcap confides his answer to two letters, one written in the affirmative, and the other in the negative, and trusts to chance for the delivery of the right. The old gentleman receives the latter; and Dyecaster has every reason to wish he had received the former. By way of overcoming this difficulty, Rosamond ingeniously substitutes one letter for the other, handing to the displeased Wrangleworth the affirmative epistle in return for the negative, boldly affirming that he has misread the document. The mystification is complete; and Mr. Emery makes a skilful interpretation of a difficult situation.

HAYMARKET.—It is curious to see how our theatres run on the same notion or the same pieces. Personal resemblance, not only in its more serious but its ludicrous aspects, is now the one presumed source of stage success. Mr. Buckstone, however, has presented the notion in a new shape—the resemblance is a mere assumption, not a fact. A pleasure-loving husband makes his wife believe there is another "Richmond in the field" of Vauxhall and Cremorne—a scapgegrace so like himself as to cause serious scandal. The farce is entitled "As Like as Two Peas,"—not original, however, but altered, as usual now-a-days, from the French—a vaudeville by M. Labiche, denominated "Deux Gouttes d'Eau." The ruse succeeds for awhile; but at last the wife identifies him by discovering a ring from a Mrs. Pritchard on his finger, but, adopting in her turn the assumption, orders him from the house as his double. Of course, he obeys,—and on his return without the ring thinks all safe; but fate—or rather his spouse—has decreed that he shall suffer for his fault. Feigning a discourse with himself which never happened, she contrives to excite his jealousy, and he begins to suspect that there may be really another Dromio. Frantic and quarrelsome, he meets with Mr. Pritchard—a man whose brain runs on the guns and swords in which he deals,—and easily enough fastens a duel on him, in which he is wounded; whereupon ensue the necessary explanations, and the farce ends—successfully.

LYCEUM.—The new piece at this theatre is one of the lightest fabric. It is entitled "The Gentleman Opposite," founded on the French "La Tasse Cassée," and affords opportunity to Mr. C. Mathews for that minute character-painting in which he is so skilful. A bashful and retiring neighbour is brought within the influence of a fascinating lady (Miss Talbot), who had previously expected that he would prove forward and bold, and accordingly summons all her charms to encourage the modest young man to a positive declaration,—a result which, by slow degrees, is attained. Both parts were adroitly played, with that drawing-room grace which is essential to the class of pieces patronized by this management.

ADELPHL.—Mr. Webster, apparently desirous to try his powers in old *Noel*, in "La Joie fait Peur," on Wednesday evening ventured on the assumption, in a version of the above drama, entitled "Hope and Fears";—and gave a new reading to the part which will, probably, be acceptable. It belongs to a class of character in which Mr. Webster is generally successful, and his quiet vein was never more satisfactorily worked than on this occasion.

MUSICAL AND DRAMATIC GOSSIP.—Considerable stir has of late been excited by a "Churchwarden and Beadle" movement, which is aimed, it has been urged, in a spirit of obsolete and Salique ty-

ranny against women. We allude to the obnoxious clause, in several recent advertisements for organists, excluding women from competition; or the still more obnoxious manner in which women have been "waved aside" merely on the stupid argument of sex, after having come forward in cases where no such profession of misogyny has been issued. Stupid, we repeat, is such a class-prohibition;—one utterly at variance with every feeling of the day and of the world in which we are living.—Yet a consideration or two present themselves which are worth weighing, by the eager and indignant persons who have taken up the grievance. We are as profoundly convinced as these can be of the extent to which a jobbing and partizan spirit can penetrate those immaculate electing bodies 'ye'clept Vestries. We are well aware that "Dick's father," or "John's son," stands a better chance of being chosen to preside over the pipes and the pedals than the most accomplished newcomer, whose merit is unsupported by kindred with Mr. Richard, or by club-comradeship with Mr. John. Still, this is not all. It must be admitted by every one conversant with the subject, that the Organist is expected to stand higher in the scale of proficiency and science than he did in the days when "Low Church" principles and practices were in the ascendant:—when the "Morning Hymn" to "Deli perdon," the "Evening Hymn" to "Rousseau's Dream," the "Ciaccona" of Jomelli (transferred from "The Castle Spectre,") by way of Voluntary, and a chant or two, satisfied congregational taste for music in church. We should be glad to think that Woman's mastery over the organ with its pipes and pedals, and her power not merely to sustain the increased weight, solemnity, and variety of Church-service music,—but to discipline and control choir,—had kept pace with the times. If such can be proved to be the case, the barriers which Messrs. Dogberry and Verger set up are only temporary. The sense and spirit of the world are against them. But male courtesy (which in this case should not recognize sex) must be met by female competence.

If Argus had an ear for every eye, the music of a week in London, during this season, might prove him to be deficient in the requisite number of organs—supposing that nothing played or sung was to be left unnoticed.—We must content ourselves with merely stating here that Madame Cabel has been singing in "La Sirène" of Auber, with continuation of her former successes;—that the German Opera company seems to be arrested in the production of its promised novelties by the illness of Mr. Sims Reeves—by the delayed arrival of Madame Küster—by the popularity (our contemporaries say) of "Les Huguenots"—and, lastly, by the furlough of Herr Formes, who must go and sing bass at the Rotterdam Festival. We learn from a contemporary that certain artists have appeared in London, of whom small mention has yet been made. Among these is Mrs. Escott, the American Lady, who is on her way home from the Teatro Nuovo of Naples, where (as the *Athenæum* has more than once said) she has been a great favourite.—M. and Madame Massart, from Paris, are also here: the gentleman we know as an excellent French violin—the lady bears a high reputation as a classical pianiste. Here let us say a courteous word in introduction of M. Jacquard, who is an agreeable, if not a very powerful, violincellist; without those tricks or tremblings, by which, under false notions of expression, so many a player makes his instrument sound senile rather than sentimental.

Who shall pretend to follow that which never cometh to an end,—the turnings and windings of such a spiral, for instance, as the copyright case relative to the property of Messrs. Boosey & Co. in "La Sonnambula"? This has been again disputed before the Courts of Law during the last fortnight, without any apparent prospect of settlement.—Mr. H. Russell's songs, too, which have already figured largely in the law columns of the morning papers, have been once more in dispute. Our wonder that they should be thought worthy of litigation is increased by the statement of the large sums paid for their copyright.

So far as we can gather from the provincial

papers, the inaugural music at St. George's Hall, Liverpool, will resemble in selection that performed at Sydenham the other day, when the Crystal Palace was opened. We presume, however, that nothing on the same scale of execution can be attempted.

In searching for some traces of new music, we find from Germany the promise of a two-act opera by Herr Hiller, to a *libretto* by Herr Benedit,—and the mention that Dr. Liszt has been scoring one of Weber's piano forte *Polonoise*. Should this fancy become the fashion, we wish that some one would take Chopin's *Polonoise* in a major in hand. There are works that are written orchestrally, and this is of the number.—M. Berlioz in his *feuilleton* commends a second Quartett by M. Morel in terms which should make M. Sainton & Mr. Ella give it a hearing.—We can speak more definitely of the score of a Mass, by Herr Emil Naumann, at which we glanced the other day:—in this the composer seems to have wrought with a due sense of the dignity of his text, and not without originality as well as skill.—This may be the place to say that, since last week, it has been decided to postpone the second performance of Herr Emil Naumann's Oratorio till early in the next season.

Roubiliac's statue of Handel, commanded from the sculptor by Mr. Jonathan Tyers, which so long occupied a place of state in Vauxhall Gardens, has just been purchased by the *Sacred Harmonic Society*,—a transfer which pleasantly illustrates the changes that have passed over the world of Art and of society. In the former point of view, it will have interest for the sculptor as well as for the musician. The connoisseurship of our times has got before (or should we not say, got behind!) Roubiliac, in favour of a less theatrical school of sculpture; but the figure has, nevertheless, a certain artistic *gusto* and a fitness for the position which it was destined to occupy, which sometimes seem to escape modern artists when they most loudly profess to exhibit propriety of feeling and severity of taste.

The late administration of the *Grand Opéra* of Paris seems to have been unsuccessful: since we are informed that that theatre is no longer to be allowed to go alone, but is henceforward to form part of the Imperial establishment, as was the case during the empire of Napoleon the First. Such adoption (it is added) includes the continuation of M. Roqueplan as manager, and the payment of all past debts contracted by M. Roqueplan's management. A new opera, by M. Halévy, is announced as having been accepted there.—The lessee of the *Théâtre Lyrique* died suddenly a day or two since.—A one-act *opérette*, "Les Trovatares," has just been produced at the *Opéra Comique*: the music by M. Duprato, which is a first effort, is highly spoken of by M. Berlioz in his *feuilleton*.

The *Musical Transcript*, among its American news, mentions that a new "advertising medium" has been found at Cincinnati in the drop-curtain of the theatre.—From the same source, we learn that Mrs. Mowatt has retired from the stage, on the occasion of her second marriage; and that, in "taking leave," she alluded to her "change of condition," with a patronizing word, in parting, to "the sock and buskin." Perhaps this leave-taking is but for a time.—The *New York Musical Review* announces a combination, compared with which the astral union of *Planet* with *Comet* in the antediluvian dream of Martin the Painter is a commonplace partnership. This is the co-operation of M. Julian with Mr. Barnum in a monstrous Musical Congress which has been held in the Crystal Palace of New York; and which appears, so far as we are able to judge, to have resembled nothing so much as a caricature of our old Lent London Oratorios.

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CONSTITUTION.

Liability of the entire body of Shareholders unlimited. All Directors must be Proprietors in the Company.

1833.

CAPITAL AND RESOURCES.

1854.

£ 596,325. 14s. 9d. Accumulated Funds and Capital paid up £ 666,724. 18s. 3d.

LIFE DEPARTMENT.

ANNUITIES, IMMEDIATE OR DEFERRED.

The Premiums received on Life Policies amounted

In 1837, to £ 1,755 In 1842, to £ 3,162

In 1847, to 21,197 In 1852, to 50,900

Premiums on New Business in 1853, £ 6,913

Bonuses of the Company are guaranteed when the Policies are issued.

Residents in the Australian Colonies, British America, and the United States, without extra charge; and Policies are issued free of Stamp Duty.

FARMING STOCK INSURED AT 3s. PER CENT.

The Premiums received

In 1837, were £ 11,987 In 1842, £ 23,904

In 1847, were 49,403 In 1852, 98,635

In 1853 they amounted to £ 13,612

** Persons whose Fire Policies with this Company expire on the 24th instant are respectfully reminded that receipts for the renewal of the same will be found at the Head Offices in Liverpool and London, and in the hands of the respective Agents.

Liverpool, June, 1854.

SWINTON BOULT,
Secretary to the Company.

ALFRED LIFE ASSURANCE and DEFERRED ANNUITY ASSOCIATION, 7, Lothbury, London. Established 1830.

Trustees.
John Pemberton Heywood, Esq. | Charles Heaton Ellis, Esq.
George Frederick Dickson, Esq. | George Wodehouse Currie, Esq.

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Life Assurances of every description can be effected with this Association.

Deferred Annuities granted with options upon very favourable terms. J. W. HAMPTON, Secretary.

SCOTTISH EQUITABLE LIFE ASSURANCE SOCIETY. INSTITUTED 1831.

President.
His GRACE the DUKE of BUCLEUCH AND QUEENSBERRY, K.G.

Manager—ROBERT CHRISTIE, Esq.
Secretary—WILLIAM FINLAY, Esq.

Head Office—5, ST. ANDREW-SQUARE, EDINBURGH. The Annual General Meeting of this Society was held at Edinburgh on the 2nd of May, 1854; William Stuart Walker, Esq., of Bowland, in the chair.

The Report read to the Meeting, and which was unanimously approved of, contained the following particulars:

The number of Policies issued during the year ending the 1st of May, 1854, were 1,000, amounting to £ 1,750,000, giving an addition to the Income in Annual Premiums of £ 20,000.

The Policies lapsed by death during the year are 84, the Sums Assured by which amount to £ 49,850, and the Bonus Additions to £ 4,000, making together £ 53,854.

The number of Policies issued during the year ending the 1st of May, 1854, were 1,000, with the amounts for the preceding year, they exhibit an increase of seventeen in the number of New Policies, and of about 6,000/- in the Sums Assured. The increase, though of moderate amount, must be considered satisfactory, especially when regard is had to the great competition which now exists in the field of Life Assurance.

The number of Policies lapsed by death in four under that of last year, and the amount payable nearly £ 7,000/- less. Keeping in view the additions made to the business, and the increased age of the Members of the Society, these are most gratifying circumstances.

The Sums remaining Assured amount to £ 429,902; The Annual Revenue amounts to £ 13,614; And the Accumulated Fund is increased to £ 89,354.

View of the Progress and Situation of the Society.

	Amount Assured.	Annual Revenue.	Accumulated Fund.
At 1st March 1830	£ 624,771	£ 21,916	£ 49,974
Do 1842	1,632,067	61,331	191,406
Do 1848	2,984,578	110,700	445,773
Do 1854	4,334,398	132,615	839,354

POLICIES RENDERED INDISPUTABLE.

By a Resolution of the Society, Policies may, after being of five years' endurance, be declared indisputable on any ground whatever, and the Assured sum entitled to receive the sum of £ 100 per annum of Extra Premium for such travelling or residence. Special application must be made to the Directors for such privilege; however, and satisfactory evidence adduced that, at the time of its application, the Assured has no prospect of a return of going beyond the limits of Europe. The Amount of Claims paid to the Representatives of deceased Members exceeds

SIX HUNDRED THOUSAND POUNDS.

Copies of the Report, Proposals, and all other information may be had on application to the Head Office in Edinburgh, to any of the Country Agents, and to the London Agency, 128, Bishopsgate-street.

WILLIAM COOK, Agent.

London, June, 1854.

ANNUAL DIVISION OF PROFITS.

GREAT BRITAIN MUTUAL LIFE ASSURANCE SOCIETY, 14, Waterloo-place, London, and 39, Brown-street, Manchester. Directors.

THE CHISHOLM, Chairman.

RICHARD HARTLEY KENNEDY, Esq., Deputy-Chairman.

Colonel Michael E. Bagnold, William Morley, Esq. Francis Brodigan, Esq. Robert Francis Power, Esq. M.R. Alexander Robert Irvine, Esq. A. Field Spens, Esq. James John Kinloch, Esq. Frederick Valiant, Esq. Rev. F. W. J. Vickery.

This Society is established on the tried and approved principle of Mutual Assurance. The funds are accumulated for the exclusive benefit of the Policy-holders, under their own immediate superintendence and control. The Profits are divided among the Policy-holders partly in the form of Premiums, partly in the form of Profits after payment of five annual Premiums.

The Annual General Meeting of this Society was held on the 30th of May, 1854, when a Report of the business for the last year was presented, exhibiting a statement of most satisfactory progress. It appeared that the Assured sum of 1854 considerably exceeded that effected in any previous year; the number of Policies issued being more than 400, and the annual income therefrom being upwards of £ 7,500. It also appeared that, except in 1849, when the visitation of the cholera took place, the claims arising from deaths were, in every year, much below what was estimated.

The Report, and resolution unanimously passed, that a Reduction of 1/8 per Cent. should be made in the current year's Premium payable by all Policy-holders now entitled to participate in the Profits.

Credit is allowed for half the Annual Premiums for the first five years.

The following Table exemplifies the effect of the present reduction.

Age when Assured.	Amount Assured.	Annual Premium originally paid.	Allowance of 31/4 per Cent.	Annual Premium now payable.
29	£ 1,000	£ 20 17 6	£ 6 11 6	£ 14 6 0
30	1,000	25 13 4	8 1 8	17 11 8
40	1,000	33 18 4	10 13 8	29 4 8
50	1,000	43 16 8	15 7 8	38 2 8
60	1,000	75 17 6	23 18 0	51 19 6

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